TWENTY-FOUR PAGES

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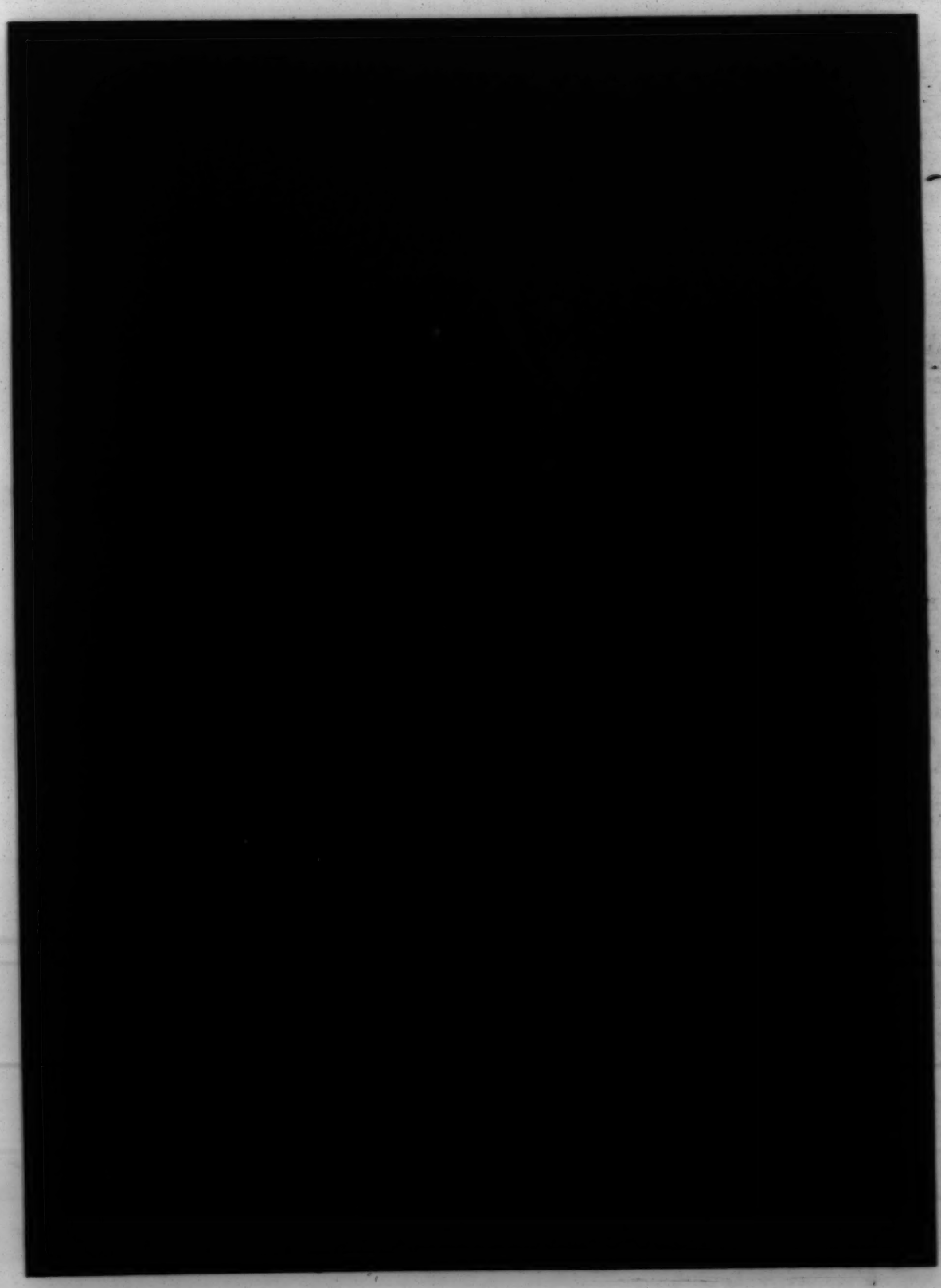

AMELIA GARDNER.

HRADLEY '03

THE MATINEE GIRL

New York is just as show-hungry in the Summer as in the Winter. In fact, the right sort of a play, with no High Thinks but plenty of High Jinks, is more appreciated in the dull days when entertainment is scarcer than at the mid-season when one can't turn around on Broadway of a night without seeing some honored name written across the sky in electric lights.

It is now the middle of June when more people are out of town than at any other time in the year, but in spite of the many closed houses, indicating the end of the regular season (or perhaps because of them), there are large audiences and crowded antipodes at all the plays that have started on their Summer runs.

And at least two of these plays are devoid of the frilly sextette, the operatic funny man of the Orient and the musical fish dub that is supposed to constitute a Summer attraction.

The lace frill set to music is frayed out at the edges. It must always be entertaining while the eternal feminine remains and the eternal boy keeps on being true to his reputation.

Given a sufficient quantity of girl, a few hundred yards of lace ruffles, Kerker and the Village Smith, and you can't help having burlesque of the very latest pattern.

But with The Earl of Pawtucket drawing big houses at the Manhattan, and Dixey doing likewise at the Garrick, there is evidence that New York is quite sane enough in Summer to appreciate unpetticoated comedy.

We have become an all the year round city. We read of the Summer exodus, but it is only a press agent's yarn, concocted to fill columns left empty by the cessation of strenuous social and business life for the Summer vacation, which thousands of people, coming on from the South and the West, spend in New York.

For every boat load of people that sails away another boat load comes in. By July the people that have fled in May are flocking to the town again.

And once in town the question is what to do and where to go. We of this New York are not satisfied with the pipe and the book or even the verses underneath the bough. We blaze a trail for pleasure across the prairies of the Summer resorts, only to round up against it again in the old town!

Mr. D'Orsay proved to us in The Earl of Pawtucket how much the fit of a play for the actor resembled the fit of his coat. And even before this we had learned what a powerful factor in the success of an actor is the created personality—the Inner Life beyond the footlights that nowadays sends its magnetism pulsating from the stage over the audience to the box office, where it throbs audibly through a season in town after town—the mysterious something that the actor is supposed to be when he drops the mummer's mask and smile.

We like to read of our idols going off with a dog and a gun to shoot wild duck in a Southern marsh, and if the picture is only kept before us we will always picture him so, even when he is rehearsing in a stuffy theatre for some new play.

Since Madame Bernhardt brought her portable coffin into public view as a fad and Madame Duse tragically excluded herself from the press we have been acquiring a knowledge of this Inner Life of the actor.

And the idea has been taken up by the ladies' journals that now appreciate the commercial advantages that lurk in the interest of matinee girls the world over in the interesting actor.

So we are having photographic series in one of the most conservative of these publications showing us Francis Wilson as he is at home, standing on one foot on the top of a step ladder reaching for one of his beloved books, breakfasting in the bosom of his family, doing all sorts of things that accent his domesticity and his book fad.

Then we have Annie Russell in the stern of a cathoat under a flowing sail, with her feet somewhat saucily elevated; Joseph Jefferson catching fish at Palm Beach with a fat friend; Ethel Barrymore getting engaged at Marion, Mass.; Sothern in his study, studying with his fingers in his hair, and so on, admitting us to the most sacred confidences in the life of the actor.

Until Dixey came to the Garrick in the Welsh Rarebit and Facing the Music he had neglected to create this interesting personality (as it is supposed to be) that is nowadays such an important factor in true artistic success.

But he has made up for all this by bringing a new and fascinating restful idea to begin the Summer season. It has never been done before, and it is therefore refreshing as the odor of new-mown hay—the actor on the farm.

Jefferson may have his fish and Wilson his books, Hackett can frivol with his Delaware reed birds and Faversham with his bulldogs, but Dixey comes to us now with lapsed in his hair and a vernal, morning-glory glow about him that is bound to draw audiences in Summer, better even than iced air and electric fans. He has set up a farm.

In some way it has leaked out that he has abjured the city, mows the lawn every morning at five o'clock, sees out tomato patch and gathers radishes for breakfast before the sun is well up.

No longer can he be associated with the feverish life of the Lambs' Club, the rattle of poker chips or the clash of ice in the early water pitcher; but rather with the lowing of kine, the twitter of birds and the singing of the crickets in the fields.

While other actors are hurrying to Martin's, Dixey hastens to Yonkers to drive home the cows between the matinee and evening performance. Is it not a picture strong in contrast and far more effective than anything that has been done in this way for years?

The Actor on the Farm will make a more interesting series of photographs by far than the Pink Tea Actor or the Crank Actor and his Baby, or the Actor and the Stuff Pup, or the Actor and the Mad Bird, or many others in fact.

It is a world of modern author in Art as in everything else, and it is the it writer, the actor, the statesman, even, that is cleverly kept before the public in some unique and original way that wins out in the game where the blue chips of success are the stake.

Men and women actors of undoubted genius and ability go on working industriously, often drudging at tasks far beneath their talents because they lack the business sense or else the management to keep in the game and never to disdain to play it as the others do.

One may say that industry and application can never fail to win, but on the stage this theory is fully "Push" is written even on the gates of Paradise.

You may pick out the most successful actors of the day from a money-making point of view and you will not find any tremendous artistic merit to much as a keen sense of values, gigantic egotism and a well-accented personality, worn like a velvet cloak and never dropped for an instant in the public view.

There are gifted men and women in the profession who are artistic enough to disdain wire pulling and the cheaper methods that command unearned success, and you hear of them once in a while in these productions or making immense hits in performances that may be otherwise failures. But the bright-lights over the door—what?

Their genius is always palpable to their friends and admirers; their brainy charm is recognizable, but they keep their seats in the air, and unless a Belasco or a Brady takes hold of them they languish in the outer dark.

In Facing the Music Dixey gives another of the remarkable performances that prove him much more of an actor than a burlesquer or a dancer, clever though he is in both of these lines. It is a deft, nimble performance, acted and spoken in the true glib spirit of farce.

His facial expression and gesture are clever and quick as those of John Drew, who has always been master of this too often neglected portion of the actor's art.

This part of John Smith in fact is what one might call a John Drew part, dependent as it is on quick action and clean, sprightly fun and an almost pantomimic action of the face and the body.

Dixey, however, makes it his own part and gives it his own expression, and those of us who like laughter rather than the problem play and comedy without the frilled petticoat are given a chance to be merry.

But through it all, even with the orchestra behind a portiere playing "Please Don't Move" and other profane melodies, one hears the dull croak of the frog, the chatter of the Katydid and the sounds that indicate the approach of twilight on the farm.

A hen with a mistaken cue cackles from the poultry yard, a hired man carries a tin pail of milk across the landscape, a real cow moos in rag time from the barn, and through the ineffable peace of it all the Actor-Farmer, who has at last condescended to set up a background, wanders under the potato vines with a hoe in one hand and a package of paris green in the other, murmuring lines from Lear.

THE MATINEE GIRL.

HENRIETTA CROSMAN'S PLANS.

Henrietta Crosman, who has closed her season, is at her cottage at Lake Sunapee, N. H., for the Summer. Miss Crosman will open the Manhattan Theatre next season with a magnificent production of As You Like It, for which a chorus of sixty male voices has been engaged. Miss Crosman has already played Rosalind for one hundred nights in New York, and her reappearance in the role will be awaited with interest. After her New York run she will take the piece to Boston, Pittsburg, Cleveland, Buffalo, Detroit and Philadelphia. Miss Crosman will then close her season in As You Like It, to appear in a modern comedy. Maurice Campbell, her manager, will sail for Europe in July to arrange for her London appearance in the near future.

A DRAMA BY ADE.

George Ade, widely known as a humorist and lately as a librettist, has been turning his pen to dramatic work and has written a four-act play, entitled The County Chairman, that will be produced next season by Henry W. Savage, with Macklyn Arbuckle in the leading role. The play will probably be first seen in Chicago early in September. The scene of action is a small town in the Middle West, in the eighties, and the principal character is a middle-aged lawyer and politician. The cast will include twenty-six speaking characters and more than fifty extra people.

IN FEAR OF GERRY SOCIETY.

The benefit entertainment for the Lebanon Hospital, in which three hundred boys and girls of various ages took part at the Metropolis Theatre on Thursday evening, was permeated by an atmosphere of fear, for the agents of the Gerry Society had threatened to prohibit the performance should children under sixteen years of age participate. Magistrate Zeller was at the theatre prepared to receive bail for any that might be arrested and various lawyers were in attendance, but there was no interference by the agents of the society.

A VALUABLE COLLECTION LOST.

Al. Emmett Foxtell has lost the valuable collection of theatrical and other relics which was destroyed in the burning of a barn at Newtown, L. I., where he had stored the accumulation of twenty years of collecting.

Doré Davidson invites offers: 114 W. 14th St.

THE DIFFICULTIES OF MACBETH.

I have read with interest Charles Rice's article on Macbeth, published in a recent number of THE MIRROR. In this article Mr. Rice attempts to confute a claim which I not long ago advanced in connection with what still remains to me a somewhat perplexing drama, notwithstanding, as Mr. Rice points out, the copious, laborious and, I might add often contradictory annotations of such scholiasts as Furness, Dowden and Hudson.

Although I had in no way intended my previous study of Macbeth to partake of the nature of the controversial, it would be ridiculous to allow to pass unchallenged at least two statements made by Mr. Rice. One is that "there are no perplexing questions or incongruities of any pith or moment" in this drama; the other, that "the witches form the pivot on which the whole play turns."

With regard to the declaration that the three weird sisters are the pivotal points on which the moral downfall and hence the entire tragic action of the drama, hinges, I cannot do better than repeat what so eminent and sane a critic as Fletcher wrote more than fifty years ago:

"It is most important, in order to judge aright of Shakespeare's metaphysical, moral and religious meaning in this great composition, that we should not mistake him as having represented that spirits of darkness are here permitted wantonly and gratuitously to seduce his hero from a state of perfectly innocent intention. It is plain that such an error at the outset vitiates and destroys the moral to be drawn from the whole piece. Macbeth does not project his murder of Duncan because of his encounter with the weird sisters; the weird sisters encounter him because he has projected the murder—because they know him better than his royal master does, who tells him better than his royal master does, who tells him in the face."

In other words, these three fantastical witches are the outward manifestation of inward temptation and stand the projected shadows, and not the auxiliaries, of Macbeth's career of crime. If any shade of doubt remains as to this point, surely it is cleared away by the carefully differentiated attitudes toward the witches of Macbeth on the one hand and of Banquo on the other.

"Good sir why do you start, and seem to fear Things that do sound so fair?" the simple-minded and upright-souled Banquo asks of his brooding companion, who has found his inner plottings suddenly voiced to him. Shakespeare has insisted on this point so strongly and so frequently that its reiteration now seems almost foolishly superfluous. Indeed, if there is a pivotal point marking the perfect arch-like rise and fall of the action of the tragedy, it is the unlooked for and unconstitutional action of Duncan, wherein he makes his son Malcolm the Prince of Cumberland and invests him with the royal estates. Macbeth, at this unexpected move, finding himself manifestly frustrated, cries out (and, en passant, it is worth while to note the Shakespearean device of the rhyme, suggesting as it does deliberate and definite and clear-cut fixedness of purpose):

"That is a step
On which I must fall down, or else o'erleap,
For in my way it lies! Stars, hide your fires!
Let not light see my black and deep desires."

Hence, at the risk of redundancy, I must repeat that Macbeth was not a great and noble character turned suddenly from virtue to vice by demoniac agency. He was, rather, a potential and incipient criminal—a criminal from the first, for years, probably, weakly nursing in his breast some vague thought of ultimate treason against his king, and easing his soul the while with his beautiful enough poetical whimperings and eloquent enough "sour-grapes" morality.

As to the second point, that there are no actual difficulties to be met with in Macbeth, perhaps, for the sake of brevity and conciseness, it would be well rigidly to limit one's self to the first act of the play. If to Mr. Rice every esthetic and theatric problem of this act stands solved, I most ardently wish he would clear up for all time just three points which come most readily to my mind—one dealing with and vastly affecting character, the second typical of those sadly numerous textual difficulties which have teased us out of mind, and the third a speech or two somewhat influencing and determining the entire esthetic structure of the play.

The first lies in that strange and puzzling sentence uttered by Lady Macbeth, when she has finished reading her husband's letter, and returns to say of him:

"Yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way."

Does this imply that Macbeth is of a gentle and considerate nature, too humane and too upright to catch at cruel or unscrupulous instruments of advancement? Or is it simply that the ambitious lady entertains a too high opinion of her spouse? Or does "human kindness" really mean "worldly relationship," and is no way dignity that commonly accepted and more humble mental attitude, of which, indeed, we find little trace throughout the play?

There then is one troublesome, small clause in the speech of Ross, where that ambiguous nobleman informs Macbeth as to how the news of success was borne to Duncan. "As thick as tale came post by post," the text sometimes reads. "As thick as hail came post by post" it also sometimes reads. Johnson, Singer, Collier, White, Staunton and Hudson (all noted commentators) have thrown the weight of their authority on the side of "tale;" while practically all the resisting great editors favor "hail." It is but one word, a difficulty of only four letters, yet it stands significant and typical of many of the problems which the more careful student of Shakespeare has to face and which the actor not infrequently ignores with contempt.

The third and last point is involved in the contradiction, pure and simple, of two speeches. In lines 52-53 of the second scene of Act I Ross clearly states that the Thane of Cawdor was a "most disloyal traitor" and had energetically assisted Norway in the conflict against Duncan. In lines 72-73 of the next scene Macbeth protests that "the Thane of Cawdor lives a prosperous gentleman." How are these two opposing statements to be reconciled? It is not possible, surely, that Macbeth is ignorant of the state of the Thane whom he has just defeated in battle and taken prisoner? That prisoner could scarcely be denominated a "prosperous gentleman," deprived as he was of liberty and life for open rebellion. Are we to believe with Mr. Libby that Ross was a liar and a traducer, or are we to say with Irving that Macbeth himself was a dyed-in-the-wool hypocrite from first to last, and that this was but a capricious ebullition of an eternally dishonest and pharisaical spirit? On which path we choose depends a great deal, meaning much to the actor, altering materially the entire conception of Macbeth the man, and giving a new complexion to Macbeth the play. And, it seems to me, the mere decision of which is wrong and which is right, the final determining of which is better, which worse, looks suspiciously like a "difficulty," and a pretty big difficulty.

Dozens of other points might be brought forward, but, as I have already stated, I am limiting myself to the first act of the drama. It is unfortunate, of course, that there are so many ambiguities and obscurities in this great tragedy; but they exist and must be faced. If every actor were a Shakespeare endowed with the mind and soul of Shakespeare, he might, as Mr. Rice suggests, grandly forego studious textual criticism and at a bound put himself "in the author's place and see from his standpoint." But, unhappily, the actor has at times his limitations, and even an Irving, studious as he is, pieces laboriously together a Macbeth that is sometimes neither consistent nor satisfying. And experience, reaching further back than our own day, has taught us that no mere inspirational ecstasy of actor or actress, and no mere emotional enlightenment of the playhouse, can do at a stroke what years of patient study and deductions have done but haltingly.

ARTHUR STRINGER.

AN AMERICAN SINGER HONORED.

A despatch from Vienna states that the Emperor Francis Josef has conferred upon Edith Walker, the American opera singer, the title of Kammersaengerin, or Chamber Singer. Miss Walker had an audience with His Majesty on the morning of June 8.

PAUL REVERE PRODUCED.

A new play by Dodson Mitchell, entitled Paul Revere, was presented for the first time on any stage by the Baldwin-Melville Stock company at the Teck Theatre, Buffalo, June 8-13. It is said to have met with marked favor.

DAVID MONTGOMERY

As the Tin Woodman in The Wizard of Oz.

IN OTHER CITIES.

SAN FRANCISCO.

Willie Whiteboy, in his third week May 31-7, appeared in Hoyle's Chumley, four-act musical comedy, The Tyranny of Tears, with the Fischer of the Alcazar Stock co. in the cast: Albert Whiteboy, as Chumley, George Osborne as the Colonel, Frank Keenan as Evans, Juliet Crosby as the Secretary, Eleanor Gordon as the Maid, and Bertha Creighton as Mrs. Parbury. While there is not a great deal in the play, it was presented in so faultless a style, it will go down as among the best productions we have seen at the Alcazar. Whiteboy, as Mr. Parbury, gave the part with a finish and excellence we have not witnessed here. In every way it compared most favorably with the presentation given by John Ernest. And when it comes to the slapper of the two scenes in the four acts, it gambled the Drury protection. The proposal of marriage by Gunniker to the Secretary in the last act was so cleverly done, it was given a good encore. Well filled houses were the rule during the week.

A closing exercises entertainment at the Alhambra 4 by the Humboldt Evening High School, had a full house.

The second week, May 31-7, of the Augustin Daly Musical Comedy co. in A Runaway Girl was well patronized. It can rightly be said the co. is making a favorable impression.

The Savoy Castleward 1-7 was the five-act melodrama, by James Hastins, A Man Without a Country, telling a story of Southern life in Louisiana. Good business prevailed throughout the week to an intensely interesting play, put on in fine fashion.

The coming of R. E. Sothern, after an absence of ten years, with a co. as large as it is competent, in If I Were King to the Columbia for two weeks, the first week ending 6, was a magnificent and most pronounced success. At every performance people were turned away, and it is likely it will be that way the second week. So cordial was the greeting given Sothern he was compelled to make a little speech during the first performance.

Public-Be-Dee, after its record breaking run of over twelve weeks, in its first edition, and after crowding Fischer's for five weeks, in its second edition, was withdrawn 8 to make way for Twirly-Whirly. It was like saying "good-bye" to an old friend to bid the famous fun maker "so sol" San Franciscans had become so used to using Fischerward to enjoy themselves during the run of this burlesque, it doesn't seem natural, quite, not to have it for a regular stiller right along. The fun of Bernard, Dill, and Kolb (who, in their work, are as smooth as George Lask's pate) will long be called to mind as the funniest ever. It is no wonder we refer to these comedians as the "Fischerful fun factory." It is thought Twirly-Whirly is going to be with us some time. It is being put on regardless of expense, as it is Manager Friedlander's habit to give people the right thing at the right time and price.

In Washington at the Grand 31-7.

Nance O'Neil opened a limited engagement at the Republic 6 in The Jewess before a packed house.

At the Tivoli El Capitan, in its second week 31-6, was fairly well patronized. Somehow or other Stevens is not just fitted for the role of the wind-puffed captain, and it was not the greatest thing he has ever done in his life. Neither did charming Annie Myers appear to advantage as Estrella. With the exception of Cara Roma, as Marchanna, and Bertha Davis, as Isabel, the opera seemed to be out of focus with the Tivolians. The only feature that seemed to take in the least was familiar Sousa music in the choruses at the end of each act.

Commensurate with the fine production of the comedy The Tyranny of Tears at the Alcazar 1-7, there was a fitting and a production of greater import at the home of General Manager H. D. Price, 1792 Sutter Street, at 2.30 in the morning of June 2. It was a production in which the stork figured. It signalized the debut of Marjorie Belasco Price. She weighed ten pounds. That she is as superb a little wight as ever became a Golden Gater goes without saying.

ORRELL JAMES MITCHELL.

DETROIT.

The much heralded all-star performance of Weber and Fields in Twirly Whirly and The Stickiness of Gelatine held forth at the Lyceum Theatre 2 to a gathering of amusement seekers that filled every available seat and soon made standing room at a premium. The performance itself was disappointing in so far as the participants were concerned. It lacked the spirit and vim which their entertainments usually are filled brimful of and was decidedly draggy in places. Lillian Russell, as beautiful as ever and gorgeously arrayed, shone in all her brightness, but she was not in good voice, although her "Come Down, Evenin' Star" made a great hit. Willie Collier certainly did a large share toward the success of the performance. Peter Dailey is always popular and his songs, "Susie Woozie" and "Dina" went well. John T. Kelly is good in his allotment. Dainty and clever Fay Templeton is as talented a mimic as ever, and her work in conjunction with Willie Collier was all that could be desired. Louise Allen gives a clever travesty on Mary McLane. With the co. are also Charles A. Bigelow and Will Archie. As far as the chorus is concerned, there is abundance both of good looks and talent, and the stage accessories are rich and appropriate.

A very creditable performance of Magda is put on by Eugenie Blair and co. at the Lyceum Theatre 7-13, opening a Summer engagement of several weeks. To theatregoers who have seen some of the greatest artists of our day interpret the role it is a revelation that speaks well for the talents of Miss Blair. She brings to the character of the self-willed, imperious woman an indefinable charm that appeals and counsels the sympathy of her auditors. The extremely difficult role of the old disciplinarian, Lieutenant-Colonel Leopold Schwartz, is a masterpiece in the hands of Vaughn Glaser, a one-time member of Mrs. Patrick Campbell's co., who, by the way, was the last actress to give us an interpretation of Suderman's great work. Alanson Leavy is particularly well suited to the part of Pastor Heffterdingt, acting it with the sincerity it required. Eleanor Montell is very good to look at, and was well placed as the little innocent sister Marie. Frederick Ellis Duff is very clever as Dr. Von Keller. Katherine De Barry as Franciska has much chance for comedy work, which she takes ample advantage of. Max is played by George Pauncefort, and that of Mrs. Schwartz by Harriet Ross. The costuming is very elaborate and the staging adequate. East Lynne will be the attraction 14-21.

In the Heart of the Storm by the Hinmelein Stock co. is the offering at the Whitney Theatre 7-13. It should appeal strongly to lovers of the highly melodramatic, for not every day in such a feast of thrilling adventures and sensational doings served up in such an elegant and tasteful manner. With all its exciting features it is far removed from the trashy, and its reception proved that the effort of the stock co. to provide like attractions on a higher plane has met its reward. Edward B. Haas, who has in this short time won many friends by his clever work, is cast as Captain Paul Hudson, in which he again does splendidly. Jay Quigley as a Spanish smuggler is fairly good. Harry B. Castle is excellent as an old Southerner, John Van Court. Harry Garripy as Sam Grover and Lillian Seymour as Betty Farnum are good. Beatrice Earle as Florida Farnum acts well and wears some fine gowns. Rene D'Arcy as Manuella, Louis Lytton, Louis Ramsdell, Sam Mylle, C. M. Nellis, and Rayne Keene are also in the cast. Dangers of a Great City will be the next offering.

Those well-known members of Detroit's musical set joined the Castle Square Opera co. before its departure as members of the chorus. Tekla Farm and Mr. and Mrs. Arthur D. Wood. Miss Farm has been prominent in church work, where her services were much in demand. She has a clear, powerful voice, and a few weeks since made a great success in a short engagement at the Temple Theatre. Miss Farm is quite a linguist, being able to sing in French, German, Swedish, besides English, and is a pupil of Marshall Pease.

At the Avenue Theatre Manager Lamkin reports a record breaking week for that just closed, the first of the Weber-Fields forces, and if present indications continue the week of 7-13 will make a worthy successor. Barbara Fidgety is the attraction. Octavie Barbe has a part very congenial to her in Barbara, making a lovely impetuous figure of the heroine, and her work throughout was delightful. Matt Smith, cast as Captain Grumble, was villainous; he neither grasped the idea of the character nor knew his lines, which utterly destroyed the worth of the strongest scenes, despite the effort of Miss Barbe. Sol and Nat Fields as Miller Giglets and Miss Guenta have much to do and say. They brought the house down with their saloon scene. Aileen Colin as Sue Voice and Selma Mantell as Laura Voice did well. Harry Richards appears as Colonel Jagley, Harry Walters as Jack Jagley, Tim Cronin as Mr. Fidgety, Grace Garner as Arthur Fidgety, Frank Willing as Edgar Weeks, William Du Vene as Dr. Gould, Ada Klein as Sally Jagley, and Gertrude Taylor as Mamie Glue and Mrs. Shuster. The opening vaudeville is devoted to a sketch neatly done by Aileen Colin and Harry Richards, songs by Matt J. Smith, and Conley and Klein in specialties. The Belle of New York will follow by a new co.

A. FRANCIS.

MILWAUKEE.

All the theatres here have closed for the Summer except the Alhambra and Star. At the former house Riley C. Chamberlin opened a week's engagement in The Private Secretary 8 before a most enthusiastic audience, in which many friends of the popular comedian were present to extend a friendly "hand." Mr. Chamberlin endeared to and his comedy all at the Alhambra on three days' notice, and caused his many friends to be proud of his success. He entered the piece and played a very smooth and pleasing performance on the opening night. His portrayal of Robert Spalding was excellent. Many curtain calls were the reward of his good work personally, and congratulations and good wishes have poured in upon him over his remarkable success in this venture. Gilbert Faust appeared in the cast as Douglas Cattermole, and his work was as artistic and pleasing as it always is. Charlotte Parry essayed the role of Edith Moreland and was admirable from every point of view. George Lemaire gave a careful rendition of Cattermole, Sr., Fred Tilton scored a hit as Gibson, Reginald Perry made a handsome and debonair Harry Moreland, George Barrett was equal to the role of James Moreland, Alec Kennedy and Ray Laidlaw played lesser roles well. Edith Weil gave a splendid interpretation of Mrs. Ashford. Jeanette Hayes looked and acted charmingly as Eva Webster, and Blanche Holt deserves favorable mention for her work as Mrs. Stead. Exceptional praise is due every one concerned in the performance, considering the short notice they had, the agreement being closed between Manager Miller and Mr. Chamberlin immediately after the cancellation of Barlow's Minstrels. A great deal of credit also belongs to Sidney Filson, who, in the capacity of stage-manager, was responsible for much of the general success. The Boston Ideal Opera co. will open at the Alhambra 21 for a few weeks' engagement.

Blanche Crozier left for her home in Brantford, Canada, 6, and several of her friends were on hand to say good-bye. This popular and clever young actress will be sorely missed when the Academy reopens in July. Lois Hastings departed for New York on the same date, and equal regret is felt that she will probably seek other fields next season.

Most of the members of the Thanhouser co. have departed for a few weeks' rest. George Foster Platt will remain in Milwaukee to complete several new plays he has been at work on. Albert Brown announces that he will impart a few practical ideas on the stage to any aspiring young thespians in Milwaukee, and it looks as if he will be kept very busy. Grace May Lamkin, who has been resting for some weeks, will also remain here for the Summer, and when the Thanhouser co. meets again next month there will be few changes in the cast.

Riley Chamberlin has resigned from the Thanhouser co. He will take his own co. out during the Summer months for a tour in Brother Jo's Spectacles, but his plans for next season are as yet unsettled.

The vaudeville bill given at the Davidson last week was a pronounced financial success, and Manager L. T. Ellwanger is to be congratulated upon offering such an excellent programme at moderate prices.

Fred Brunkhorst's Orchestra has been engaged to play at Pabst Park during the Summer.

Jacob Schetter, for many years leader of the Bijou Orchestra, has been engaged by Manager Thanhouser for the Academy, at the head of his own musicians.

James Gibson, of the Academy staff, will Summer at Lake Shonna, Wis.

Gus Weinberg has arrived here to spend vacation with his family.

John Ferriter has returned to town after a successful season under Gus Hill's management.

Among the many professionals who find this city a good place to spend the Summer are the Lyman Twins, who will rest here until their season opens.

E. H. Kronhage, dramatic editor of the "Free Press," left 10 for a few months' visit to Europe.

CLAUDE L. N. NORRIS.

SEATTLE.

A Wise Woman was the attraction for a single night at the Grand Opera House May 31. The local press were unanimous in saying that it was pretty poor.

Mary Mannering 16-20.

The Baker Theatre co. at the Seattle still continues on the flood tide of popularity, and their production of The Little Minister was a very worthy one, as seen by large audiences throughout the week 31-6. Catherine Countiss acquired new honors as Lady Babbie, her assumption of the role being full of grace and cleverness. George Alison was a good "little" minister in everything but height, wherein his name is the play with a decided misnomer. Bennett Southard was forceful as Rob Dow. Fred Mower, as Tammas Whamond, was the best of the four elders of the "kirk," and Howard Russell was also good as one of them, but all were a little off color now and then with their Scotch. Vine is about the word that would adequately convey an idea of Lillian Rhoads' performance of Micah Dow, and it is easily the best thing she has done during the co.'s season. The play was staged in customary Baker style, under the direction of Carlyle Moore. Captain Swift is billed for 7-13, and A Gilded Fool will be the closing bill of the Baker season 14-20. Ralph Stuart, in a repertoire of romantic plays, is announced to follow for a limited engagement.

Walter Sanford's co. at the Third Avenue have acquired and maintain great popularity, and very large audiences thoroughly appreciated an adequate production of Sporting Life 31-6. At the opening performance hundreds were turned away. The performance was a very smooth and even one, and the big scenes were put forth in truly worthy fashion. The scenery was good and the stage management effective. William Desmond, as Earl of Woodstock, sustained his popularity as a leading man. Ethelle Earle, as the adventuress, gave much forceful acting. Walter Sanford was seen in his original role, that of Isidore Andreade. Griffith Wray as Philip, and Bart Wallace as Myles Cavenaugh sustained their parts well, and Laura Walls, Adelaide Smith, and William Humans also deserved mention. The Struggle for Life 7-13. Northern Lights 14-20.

Manager John Cort, of the Grand Opera House, who is also manager of the Northwest Theatrical Association, has recently returned from his annual business trip to New York, and announces some excellent attractions for the Grand Opera and the Seattle for next season.

Treasurer George Hood, of the Grand Opera House, will leave shortly on an Eastern trip that will take him to Europe before he returns. Gilbert Barry, the popular doorkeeper of the Grand, will accompany him as far as Chicago, going thence to visit his home in Kentucky.

Norris and Rowe's co. drew full tents throughout the week 7-13. Their performance this season was bigger and better than ever, and there was a general expression of satisfaction from their many patrons.

RODNEY D. WHITE.

PROVIDENCE.

The season of Summer opera by the H. L. Williams Opera co. opened at the Providence Opera House 8 to a good house. Mikado was the first attraction, and, all things considered, it was creditably performed. The orchestra interfered some with the first performance, but it is believed that this will be remedied later and that the chorus will also appear to better advantage. J. K. Murray as the Mikado, H. L. Williams as Ko Ko, and Clara Lane as Yum Yum were excellent and carried off the honors. The other parts were acceptably taken by Bertha and Jane Bailey, Annie Deane, Bowman Ralston, Charles Hillman, and Edgar Temple. Faust was given 9 with splendid results, and Clara Lane's Marguerite was a finished and artistic effort. She was heartily applauded. Bertha Bailey was seen to good advantage in the role of Siebel and Dr. Del Marta as Faust. Annie Deane as Martha, J. K. Murray as Valentine, Bowman Ralston as Mephisto, and Ed. Van Buren as Wagner were all good. Mikado and Faust were given on alternate evenings during the week to good houses. It is now up to the music lovers of Providence to support this opera co., and if sufficient encouragement is given the engagement will be for eight weeks. Prices are 25, 50, 75 and $1. Fra Diavolo, Cavalleria Rusticana, and Pinafore 18-20.

The Albee Stock co. appeared in The Prisoner of Zenda at Keith's 8-13 and drew large houses. The play made a most favorable impression and the audiences were very enthusiastic. Malcolm Williams as Rudolph, Edna Phillips as Princess Flavia, and Frank Losee as Duke Michael were excellent in their respective parts, and the piece was staged with great care as to details. The Man from Mexico 15-20.

At the Empire 8-13 Sapho received a good presentation by Katherine Rober and her co. The play was well staged, and Miss Rober made a very attractive Fannie Le Grand. She dressed the part beautifully. Harry King, who had taken the place of Thomas Meighan, who resigned as leading man of the co. 6, made a hit as Jean Gaussin, and the support was uniformly good. Business continues very good. The Buckeye 15-20.

The first souvenir performance of the stock season at Keith's will be given 15, when souvenir photographs of Edward Nicander will be distributed.

After the final performance of Fetters at Keith's 6 by the Albee Stock co., the author, Edward Fuller, entertained the co. at an informal spread served on the stage.

The Providence Opera House is to be redecorated before the opening of another season, and among other changes will be a new drop curtain.

The gentlemen of the Albee Stock co. went down the bay on a fishing expedition 11. At this writing I am unable to report any fish stories.

One of the coming productions of the Katherine Rober co. at the Empire will be an elaborate scenic production of Uncle Tom's Cabin.

HOWARD C. RIPLEY.

PITTSBURG.

All of the regular theatres are now closed for the Summer, but amusement seekers have enjoyable fight opera at Duquesne Garden, while at the parks are to be found vaudeville coupled with band concerts.

Wang was the third week's offering at the Duquesne Garden 8-13, and that it was enjoyed by the good sized audiences was very evident by the applause and laughter. This opera proved to be the most successful one thus far, and a series of other popular ones are promised, which means that we shall have one of the best seasons in the history of the garden. Norma Kopp was not very well known here, but judging from the Lohengrin bill which she made on Monday this week, she will long be remembered. This is the one never being played in this city, not even by Della Fox, then by the greatest and generally conceded best of Lohengrins. Next in line to make a strong impression was William F. Danforth, as Ortrel Frenssen, which part could hardly be excelled and was one of the delights of the piece. John J. Martin was seen here last Summer as Wang, which part he had entrusted to him this week, and although not to be compared with De Wolf Hopper, still he managed to follow in his footsteps in his mannerisms, etc., in an admirable way. Ben Lodge, as Pepat, was all that could be desired. In short, he was excellent. Bessie Fairbairn made a winsome widow Frimousse, and vocally she did fairly well. The remaining members of the cast were fair, while the chorus still shows lack of experience in stage tactics. This chorus contains a number of pretty women, and the men present a good appearance, and the body, as a whole, sings very well. There were not any special features in the Palm Garden, which was quite unusual. The Fortune Teller 15-20.

The antlered brothers of Pittsburg Lodge of Elks, No. 11, gave their twenty-fourth annual benefit entertainment at the Bijou 7, 8, and their minstrel performance was much enjoyed by the two large audiences. To James P. Dunleavy is due much credit for his untiring efforts in rehearsing his brothers and managing the whole affair so successfully.

At Kennywood Park 8-13 Rocereto's Band, Beckley, trick bicyclist, who rode down a 60-foot ladder on a wheel, and the regular permanent amusements attracted large crowds. Oakwood Park had Princess Chinquilla and Ed Newell, De Muths, Martin and Quinz, Lois Haynes, and Maurice and Du Crow. At Southern Park, Assell troupe of dancing girls, McNamee, Katherine Miley, Wyman and Garner, and Henderson and Ross.

The Union Labor Carnival attracted larger crowds during its second and last week than it did the first one. There were numerous attractions, and they all lured many people.

ALBERT S. L. HEWES.

TORONTO.

The Grand Opera House has been accommodating good houses since the opening here of the Boyle Stock co., under the management of J. Gordon Edwards, and the third and last week has proved the most successful of all in point of attendance and in artistic presentation of a popular piece. Secret Service was the bill 8-13, and the well-known story of the play was never better told than by the members of the organization at the Grand. Of the stock cos. which have played in this city, none has appeared to better advantage than the Boyle co., and it is doubtful if as good, clever and conscientious players have been together here before in any other co. of the kind. In Secret Service Eugene Moore's presentation of the part of Lewis Dumont was more than ordinarily good, and in the part of Edith Varney Henriette Browne easily sustained the high reputation she has gained in the other plays given by the co. The role of Henry Dumont was taken by J. Gordon Edwards, whose work has also been a feature of this stock co. in Toronto. An old favorite with theatregoers in this city in the person of Eugene Frazier was given the part of Mr. Arnoldfort, and in his hands it was capably rendered. Emma Butler, Ethel Davis, and Marie Boland were well cast, and with Harry Hilliard, Angelo McCaull, and William Evarts were noticeably proficient in their characters. Irving Brooks made an admirable Lieutenant Forsy, while William Clifford was very capable as Brigadier-General Randolph. Others in the cast contributing to what was a very successful effort in stock were George McKnight, Morrice McHugh, Albert Cowles, George Wilson, and Herbert De Guise. Owing to the incoming of hot weather in this city this will be the last week of the engagement of the co. Mrs. Boyle, the owner of the co., returns to Nashville, Tenn., 10, to look after her theatre interests there, with the good wishes of Torontonians and the hope that the same stock co. may be seen here early next Spring again.

Manager Ambrose J. Small, of the Grand Opera House, was in New York 8-12 attending to theatrical business in which he is interested.

The Toronto Opera House, on the site of its burning, is being rapidly made ready for rebuilding, and is to be ready for this Fall's opening.

Jack Turton, of this city, for some seasons with George Monroe, has returned home for a couple of months' vacation.

STANLEY McKEOWN BROWN.

LOUISVILLE.

Bad weather has materially interfered with the attendance at the various parks, the only places of amusement now open here.

The Jockey Club Park is finishing the second week of the season to slightly increasing patronage. Weber's Band, of Cincinnati, is giving satisfaction through the highly creditable rendering of well arranged programmes made up of popular musical compositions. The season will continue through the Summer with attractive changes of special features.

Fountain Ferry Park, Somers' and Hammer's are all getting a share of the business and giving satisfaction to their patrons.

Walter B. Brower, late of Quinlan and Wall's Minstrels, will be the soloist on the occasion of the Elks' first river excursion of the Summer, which will occur 17.

John Mason Strauss is composing the music for The Fortune Hunters, a joint work of himself and a young Louisville scribe, Karl von Herrmann.

Karl Schmidt, the violincello soloist and late leader of orchestra at the Auditorium, is rusticating at his home in the country, overlooking the river, which he calls "Kaiserhof."

Elmore Miles, of Macauley's, is in the Adirondacks, and Assistant Treasurer Grove, of the same house, will soon start on a pleasure trip to the far West.

Alice Vernon (Mrs. Fred Rudesa), the prima donna, is living in contented retirement in this city.

Walter B. Matthews, once leading man with Thomas W. Keene, has turned his attention to play writing and is making it profitable. He scored a success with the melodrama, The Stain of Guilt, and has finished another, which he calls The Cost of Crime.

Dr. Joseph Sweeney, after passing through flood and peril in making the trip, finally reached Louisville with the ashes of the late Captain William F. Norton, of the Auditorium, and complying with the last wishes of the deceased as expressed in the will, saw them placed in an urn on the top of a monument in the family burial plot at Russellville, Ky. Dr. Sweeney will, in a short time, go to Nassau and continue his studies. Speaking of the disposition of the large estate of the dead manager, the Louisville "Times" said: "The will of Daniel Quilp is surprising in that it surprises no one."

CHARLES D. CLARKE.

BUFFALO.

Paul Revere, a new play by Dodson Mitchell, received its initial production at the Teck by the Baldwin-Melville Stock co. and scored a great success. The play is full of strong lines, full of patriotism and comedy situations, and will no doubt prove one of the best offerings of the season. William Farnum is seen in the title-role, and it is the best opportunity he has had to display his talent. That very clever actress, Amelia Gardner, plays Mary Wains. Paul Revere's sweetheart, in her usual charming manner. Blanche Seymour, as the Sexton's daughter, caught the house and held it to the end. She is the shining light of the play, and the part of Priscilla is by far the best thing she has done during her engagement here. John Dwyer, H. Percy Melden, and W. J. Dennison, and all the rest of the favorites are in the cast. Marshall Farnum, who plays the part of William Dawes, is a brother of William Farnum, and Dunstan Farnum, leading man of the Lyceum Stock co., and is now the third of the family appearing in this city. Paul Revere is elaborately staged, and the great ride is realistically shown. Business was excellent. Michael Strogoff 15-20.

That everlasting success, Woman Against Woman, is the play chosen for the third week of the Lyceum Stock co. Lansing Rowan and Dunstan Farnum are seen to advantage in the title-roles. Ida Adair, of the Baldwin-Melville Stock co., easily carries away the honors of the play in the part of Miriam. Camille and Rip Van Winkle 15-20.

The Academy Stock co. presented Northern Lights, and it is the best production given by this excellent co. All of the favorites appear to advantage, including Beryl Hope, Elwood Bostwick, and Joseph Callahan. Crowded houses greeted this co. A Mormon Wife 15-20.

La Gloria Dramatic Circle presented Way Down South, a new comedy-drama, Thursday evening 11, under the auspices of the Montgomery Club.

P. T. O'CONNOR.

SPRINGFIELD, MASS.

After all, Richard Mansfield succeeded in closing the Court Square season with his fine performance of Julius Cæsar May 29, the ambulance call performance of Romeo and Juliet and Juliet at high noon 2, being called off. Standing room was at a premium Mansfield night, and the excellence of the performance, the fine work of the star, of Arthur Forrest as Mark Antony, and of Frederick Paulding as Casca, was frequently applauded.

Tom Brown's Troubadours occupied the Hampden Park Theatre 8-13, presenting A Trip to Africa, a musical extravaganza with vaudeville features. Tom Brown and Siven Navarro in character impersonations, Allie Brown on the slack wire, Jeff De Monte, Fletcher and Bailey, and Tom McIntosh were chief performers.

The friends of Miss Payne, of this city, who graduated in March, after a two years' course at the American Academy of Dramatic Art, are pleased to hear of her success in her first engagement with the Albany Stock co., now playing at Becker Hall, Albany, N. Y.

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of the New Gilmore and last season at the Nelson, has decided to devote his time to song writing and has signed a contract with the Whitney Music Publishing Co., of New York, to which city he will make his home. Mr. Mullen was the composer of the successful "Bye," for which T. W. Benson, of this city, wrote the words, and has four more to pass for which Vincent Bryan has written the words.

Rose Doyle, who has been playing with the Pretty Peggy co., is at her home here for the Summer. She will resume her position in the Fall.

Tommy Donnelly, of this city, with Al. G. Fields' Minstrels for the past fourteen years, has organized a Summer minstrel co. of twenty-two people, and will play the parks and Summer resorts.

EDWIN DWIGHT.

COLUMBUS.

The Royal Box, as presented by the Empire Stock co. 8-13, was an offering of such unusual merit that the interpretation of the play on the first night of its performance elicited curtain calls at the close of every act. The rapidity with which this combination has won the very best the good seaters of our theatre public is really remarkable, the truth of which assertion is verified by houses of the generally color that fill the playhouse nightly. The role of James Clarence, an impersonation by Earl Howard Fowler, is one of the very best examples of commendable work this desirable young actor has given, his conception of the role being characterized by truthfulness, passion, dignity, and force, as the occasion demanded, and his reflection of the various elements of the character being that of the strongest and at all times in strict accordance with the personality represented. Loyra Nelson Hall imparted to the role of Celia Price the wonderful sweetness and purity that her personality symbolizes, superbly overcoming the many natural obstacles who have already placed her work at a high figure. Charles Wellington, who has recently become a member of the co., presented himself most favorably as Count Felton. Charles Lamon, as Wilson, rendered a special service. Wilbur Hawkins created Pitt in an almost flawless manner. Lottie Kendall and Corinne Brewer, as Josephine Bender, Vande Gilbert was sweet and dainty, as usual, and acted with convincing spirit and intelligence. Mr. Barnes of New York is fat.

E. J. Carpenter's For Her Sake opened the closing week of the regular season at the Hilm Opera House to a large and well pleased audience. Of the cast, William Mardo, Millicent Evans, and Helen Ray are entitled to special mention. Handsome scenery and stage effects were features.

The June Fair and Carnival is proving a very strong attraction to thousands of visitors and is an assured success.

F. C. CAMPBELL.

PORTLAND, ORE.

The Richest Widow by the Ralph Stuart co. at the Baker Theatre May 31-6 was the one purely dramatic presentation of the week. It was the first straight comedy effort of the present engagement on Stuart's part, and the rare opportunity afforded by the role of Jack Hammerton was seized with avidity and success. Helen MacGregor acquitted herself handsomely in the equally important part of Rose Thornhill. William Harrison surprised and delighted us by his noteworthy work as the marvelous old Chevlot. Frank Camp succeeded famously as the villain, Grains. The business done was the I of the month past. The week commencing 7 will be given over to the double bill, The Cat and the Cherub and The Peacemaker.

The week at the Marquam Grand was given over to amateur and commencement exercises, with the exception of 4, when the Entering Quartette, of Chicago, delighted a select audience of music lovers. Mary Mannering will appear here 15, 16 in The Stubbornness of Geraldine.

JOHN F. LOGAN.

NEW ORLEANS.

The Olympia Opera co. put on El Capitan 7-13 and played to splendid business during the week. The numerous festivities of this queen attracted the co. attendant opportunities, and all the principal roles were in capable hands. Edward Hagbeen, in the title-role, was at his best, and his comedy work was side-splitting in its effectiveness. His make-up was one of decidedly new line, and a critical jolt to Spanish chivalry. Lottie Kendall assumed the role of Estrella, and her pleasant beauty has never shown to better advantage, and her several vocal offerings were much applauded. Harry Lightcourt was a very funny Pedro and Carrie Hight, as Casorra, made a good impression. Thomas Baxter made quite a handsome Prince, and Miss Deval and Nettie Stein, in their respective roles, left nothing to be desired. Mr. Adelman, Mr. Dixson, and Mr. Alexander, as the conductors, were most amusing, and the orchestra and chorus gave satisfaction.

J. MARSHALL QUINTERO.

CLEVELAND.

The Garden Theatre had an auspicious opening Monday, 8, the Garden Opera co. presenting The Girl from Paris in a very creditable manner. El Capitan 15-20.

The season of musical comedies at the Colonial Theatre is proving very successful, and the productions are being staged effectively and presented by good people. Fannie Gade will be the 15-20, in which Bobby Hawks and Sam Bishop will be seen in the leading roles. Freda Gallois will play Charlotte McClure; Arthur A. Whitelaw, Michael McClure; Josephine Forman, the Mechanical Doll, and Billy Taylor as Lord Chumply.

WILLIAM CRASTON.

NEWARK.

The Empire was open for one night 8 for the presentation of Kitty Gordon by a co. of amateurs from Orange. Their work was clever, and able assistance was given by Kathleen Mullen, who recently appeared at Proctor's. Dark 9-13.

The Newark, the Columbia, and Bijou's were dark 8-13.

C. L. NELSON.

CORRESPONDENCE

ALABAMA.

MOBILE.—MONROE PARK THEATRE (H. McDermott, mgr.): Summer season of opera opened with the Morton Opera co. 7 in Hanneles, followed by Gold Dollar Extra half of week. Co. includes Charles H. Hamilton, Fred Huntley, Leo Addy, Jessie Durand, Matt Goodman, Daisy Thorne, Laura Dunn, Florence Gates, and a chorus of twenty. Attendance very large. Carmen and La Mascotte 7-12.

MONTGOMERY.—CASINO PICKETT SPRINGS (John Wells, mgr.): Robinson Opera co. 1-6 in Said Pasha, Fra Diavolo, and Girofle-Girofla; pleased large audiences. Pain's Last Days of Pompeii 8-12.

ARKANSAS.

LITTLE ROCK.—GLENWOOD PARK THEATRE (Charles T. Taylor, mgr.): Taylor Stock co. 1-6 to good business; specialties by Belle Hart, Pauline Billings, and Mr. Wolfe. Old Concordia Stock co. will open 13 in A Southern Romance.

CALIFORNIA.

SAN DIEGO.—HEIS THEATRE (H. C. Wyatt, mgr.): Opera of Martha May 31-6 by local talent: most successful entertainment given by the lodge; capacity each night.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, mgr.): Dark May 31-6.—MINNEQUA THEATRE (Charles A. Gallaway, mgr.): Jack's Excursion 31-6 to good business.—GRAND STAND THEATRE (Joseph D. Glenn, mgr.): Vaudeville and band concerts 31-6; well patronized.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): State Normal School Senior Class play, The Winter's Tale, 5 to S. R. O. Our New Minister 12.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE and NEW HARTFORD OPERA HOUSE: Both closed after a very successful season. The Aubrey Stock co. at the latter house continued their successful month's engagement by a benefit performance to the manager of the house, which was heavily attended. The play presented was Rose in the Bud, touching on the dramatic life in California, and containing the best time it was in rehearsal. It was naturally well acted.—CAPITOL PARK: Wagner and Vesey, colored artists, and a good co. are playing large audiences 8-13. Lockhart's elephants, who were the "holdovers" the week before and who are so well known throughout the country, were sold after their engagement here to the Barnum and Bailey Co., the Lockharts retiring to enjoy a large-accumulated fortune.—ITEM: Claude Gilbert, for many seasons associate manager of the Empire Theatre, New York, Britain, and who is well known and popular both here and in that city, has retired from the management of that house and next season will be interested with one of W. A. Brady's enterprises.—The Colliseum, a comparatively new building, is to be entirely remodeled by Ernest Maynard, the Boston theatrical architect, and transformed into a first-class theatre, and will have the largest seating capacity of any in the State. Manager Poli, of New Haven, has taken a twenty years' lease of it and will run it in connection with his other theatres, conducting it as a first-class vaudeville house.

A. DUMONT.

BRIDGEPORT.—SMITH'S COLONIAL (Edward C. Smith, mgr.): The Silver Dagger May 31-6: pleasing combination of comedy and performance. Among Southern Pines, Robert M. Sherry's new love-romance of war in Virginia, '62, received its premiere 31-6 in a notably successful way. The entire house was filled. The whole co. was greatly balanced. While Bianca West and Charles Dickerson were the principal stars, Miss Steinbach and Mr. Sherry made distinct hits, and the work of Louise Gallimore, Charles Jewett, Frank Smith, and Doctor Black was likewise good.—ITEMS: With this appearance the Colonial closed its first season and will remain dark until Low Dockstader will open the 1903-4 season with his Minstrel Jubilee in August. The next season has equally secured Mr. Smith's forthcoming in providing so handsome a playhouse for this city, and the determination exists of late to present the highest grade attractions, as well as popular priced ones, has added not only to the income of the house, but to the entertainment of local playgoers. It has been worthy of note that while absolutely ignoring the Trust, Mr. Smith has not lacked for good attractions, and, what is more, has played them to large business. The season ends with Mr. Smith more firmly entrenched than ever in local esteem, as well as thousands riding in autos.

W. F. HOPKINS.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, mgr.): William Barstow Smith, a New Haven Boy, will make his first appearance in Shakespeare's Hamlet at this theatre 12. Mr. Smith claims in his announcement to have been advised to make his debut in Hamlet by Madame Bernhardt, Coquelin, and A. M. Palmer. Estelle Mortimer, Charles Hoyt, and others are conspicuous in support.—COLLEGE STREET HALL: Concert by Yale Music Students 4 to large and fashionable audience.—CASINO (Gavin Rock): Hunting for Hawkins 8-13, with Stephen Fitzpatrick in the title-role, to good business. The La Breita Sisters and Mr. Mayo furnished specialties between the acts.—ITEM: Isabel D'Armond, who has been with The Prince of Pilsen co., is spending a few weeks with her mother in this city. Next season she will appear for the first time in a leading part, having been engaged as prima donna in The Wizard of Oz.—Mr. and Mrs. Brunnel will open their Southport home immediately after commencement.

JANE MARLIN.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Rogers Brothers closed their season and also the season at the Broadway May 30 to crowded house.

EDWARD H. TIBBITS.

GEORGIA.

ATLANTA.—GRAND OPERA HOUSE (Henry and Julius De Give, mgrs.): Joseph Kilmer Stock co. in An American Citizen 8-13: good performance; fair business.—CASINO (Jake Wells, mgr.): Bijou Musical Comedy co. in Tuxedo 8-13 to good houses; pleasing performances.—PONCE DE LEON PARK (William Sharp, mgr.): Good crowds and good business. All attractions not yet completed. Prospects very bright for most successful season.—BIJOU THEATRE (Henry De Give, mgr., mgr.): Dark for Summer on account Casino, where Jake Wells' attractions are playing.

AUGUSTA.—MONTE-SANO PARK CASINO (Jake Wells, mgr.): Stock co. 1-6, presenting Confusion and A Modern Love Story; fair attendance; bad weather. Robinson Opera co. 8-13.

MACON.—CRUMP'S PARK PAVILION (Grosser and Brown, mgrs.): Crump's Park Stock co. 8-13 de-

lighted large crowds. Plays: Brown's in Town, Soldiers of the Confederacy.

ATHENS.—NEW OPERA HOUSE (H. J. Reed, mgr.): Governor Bob Taylor lectured 3 to capacity 2 house; audience pleased.

ILLINOIS.

JACKSONVILLE.—GRAND OPERA HOUSE (Dr. W. R. Gray, owner): ITEM: The Grand has been leased to W. I. Swanstone, of Peoria, for a period of ten years. Mr. Swanstone contemplates changes in the Grand, Peoria and other houses controlled by Mr. Swanstone will be known as the Peoria Amusement Co., and is reported to be backed by $1,000,000 capital.

CHAMPAIGN.—WEST END PARK CASINO (Matt Rush, mgr.): Grand opens 7 with Harry Bulger co. to large business.—ITEM: Mr. Russell has added a park at Louisville, Ky., to his business, thus making six pleasure resorts under his management.

ROCKFORD.—HARLEM PARK AUDITORIUM (J. E. Grossman, mgr.): Season opened 7 to large business with Lyceum Comedy co. in A Basket Children.

MATTOON.—THEATRE (Charles Hayes, mgr.): The Howard co. 1, 2 and 3, 6 in A Fatal Wedding. Packed by Fortune, and Carter, the Detective pleased fair business.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, mgr.): In the Shadow of the Gallows 7; business good; strong co. The local season will close with The Buffalo Mystery 14.

INDIANA.

ANDERSON.—GRAND OPERA HOUSE (C. B. Dickson, mgr.): Anderson Stock co. opened the Summer season 7 in The Two Orphans to good business; co. is headed by Loyola and Clay Knott; the cast of the co. is as follows: Hyman Davis, Earl Stanley, Jerome Bruner, James Hunter, Harry Franklin, Sarah Perdue, Isabel Burr, Adelbert Knott, George B. Wortham, Virginia Clay, and Walter C. Campbell. Next week, Leaf Astray.

KNOX.—NEW OPERA HOUSE (Gus Reiss, mgr.): ITEM: Extensive alterations are being made in the house to make it more comfortable for audience and actors. A new electric line is being run into town and the management is looking forward to a very successful season.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank R. Strowder, mgr.): Empire Stock co. 1-6 in In Old Kentucky and A Debt of Honor to good houses; excellent satisfaction. Same co. 7-14 in The Son of Monte Cristo and The Prisoner of Corinth.

TERRE HAUTE.—CASINO (Gentzler and Robertson, mgrs.): Boston Ideal Opera co. in Il Trovatore 3, 4, Fra Diavolo 5-7, and Mikado 8: co. will remain 9-20.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Dark.—ITEMS: The Iowa Falls Military Band has resumed its Summer concerts, which are given in the park each Thursday evening and are largely attended.—The Commercial Club, of Hilton, is planning to hold a street fair or carnival later in the season.—Millicent Evans, Minneapolis girl, who is playing the role of the American girl in E. J. Carpenter's For Her Sake co., was accorded a hearty reception by her friends in her home city during the co.'s recent appearance in Minneapolis.—Elsa E. Wright, of Chicago, and E. R. Stanley, of Morris, Minn., have organized a Summer theatrical co. to play Northwestern dates, opening at Morris, Minn., 6.

F. E. FOSTER.

OTTAWA.—NEW MARKET STREET THEATRE (J. Frank Yaw, mgr.): Dark 1-6.—GRAND OPERA HOUSE (Dr. Lucius J. Dewey, mgr.): The Merchant of Venice 8 by the Ottawa High School; creditable class; production of usual merit; direction of Helen Elsie Northrop and Miss Mitchell. Grand: U. S. Customs of Hilligh by the Iowa State Music Teachers' Association 9-12.—ITEM: J. Frank Yaw, manager of the New Market Street Theatre, returned from his trip East 4.

DR. AUSTIN J. MUMMERT.

KEOKUK.—CASINO (Edmund Jeeger, Jr., mgr.): Mason and Rouse co. opened a two weeks' engagement May 31, presenting My Lady Nell. Monte Cristo Jr. Beckeler's Twins, and Two Married Men. The first week's business was cut down by bad weather, but the second week started with fatterine promise. House dark one night on account of illness of leading woman.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.): Summer season opened 8 with the Floyd Bellaire co.—RIVERSIDE PAVILION (Traction Co., mgrs.): Summer season opened 7 with Howard-Dorset co. in its third Summer season here to crowded houses.

DUBUQUE.—GRAND OPERA HOUSE (William T. Rachl, mgr.): Dark.—COATES' OPERA HOUSE (P. W. Coates, mgr.): Dark.—STOUT AUDITORIUM (Y. M. C. A., mgrs.): Dark.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Ethel Tucker Stock co. 1-6 continues to draw fair houses. Plays: A Shadowed Life and Thompkins' Hot Finish.

KANSAS.

WICHITA.—CRAWFORD THEATRE (H. L. Martling, mgr.): Beauty and the Beast (local), direction of Harry Miller, 11-13.—TOLEE AUDITORIUM (H. G. Tolee, mgr.): High School Concert 5; good attendance.

KENTUCKY.

CLIFFSIDE PARK.—CASINO (Nat S. Smith, mgr.): Elmore Sisters and James F. Grove's co. continue to amuse the pleasure seekers.—ITEM: A benefit performance for those flood stricken in the West will be given 13.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Durban-Edwards Stock co., opening Resurrection 8-13 to large business; co. steadily growing in popularity. Fourth weeks' attraction, Monte Cristo 15-20.—CAPE COTTAGE THEATRE (Bartley McCullum, mgr.): McCullum's Stock co. opened season 13 in Men and Women; house entirely sold out in advance. The roster includes: Bartley McCullum, character; Edwin Holt and Helen Robertson, leads; Ethel Milton, Genevieve Reynolds, Misses Wellington, Rose Swain, and Warren, Burt Lotell, Joseph Tracy, Charles F. Hutchinson, Everett Butterfield, Frank Parker, Walter Woodel, John M. Bruce, and Frank Armstrong. Edward J. Sullivan is business-manager. J. J. Cahill, Al. Grundham, carpenter; Edward Reynolds, property, and Frank Callahan and seven of the Cove Parisian Orchestra will furnish music.—PEAKS ISLAND. GEM THEATRE (C. W. T. Godinz, mgr.): Gem Stock co. opened sixth season 15-20, presenting His Excellency, the Governor.—ITEMS: Len Bruning has returned to Peaks Island for the Summer after a successful season on the road with Charles B. Hanford.—Edward Poland, a popular member of the Gem co., arrived 9, coming direct to Peaks from Portland, Ore.—The regular vaudeville entertainments at Riverton and Underwood Springs Park will be inaugurated about June 22.

BANGOR.—CITY HALL OLDTOWN (Otis Woodman, mgr.): The Hayward Stock co. 8-13 opened to good house; performance excellent. The Morrisey Children in specialties and parts were very clever. Tom Watters in O'Flynn's Stone Wall 16, 17. Bennett-Edwards co. 22.—ITEM: Mr. and Mrs. Frank Whittier (Amy Ince) and son are summering with friends in Stillwater.

BELFAST.—MEMORIAL HALL: Frederick Kerk, reading from The Taming of the Shrew, 8.—OPERA HOUSE (W. J. Gifford, mgr.): Williams Stock co. 15-20.

MARYLAND.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mgr.): Dalton Stock co. 12, 13. Saltzman and Deford Opera co. 18, 19.

MASSACHUSETTS.

NORTH ADAMS.—RICHMOND THEATRE (W. P. Meade, mgr.): Davenport's Indoor Circus, a stereopticon entertainment, 12, 13.—EMPIRE THEATRE (James P. Sullivan, mgr.): Closed.—ITEMS: Mass-

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MICHIGAN.

BAGINAW.—JEFFERS THEATRE (T. D. Bamford and Sam Marks, mgrs.): Dearborn Comedy co. 27 presented Malda and The Arabian Nights to large business. Dorothy Keaton, Al. Weston, and vitagraph; good satisfaction. Same co. in Stricken Blind and Final Decision 6-14, with Inez Mecumber, Schiller Brothers, and vitagraph; excellent business.

BENTONHIER.—NEW OPERA HOUSE (Charles T. Greene, mgr.): A Star Boarder 3 pleased good house. Vogel's Minstrels 6; performance and house good. Stock co. 8-13 cancelled. Faust 16. High School play (local) 17. Colonial Moving Pictures 18. A Gambler's Daughter 20. Manick's Military Band 21. Kennedy's Players 22-27.

BANISTER. — ORCHARD BEACH CASINO (Schoettler and Williamson, mgrs.): Manister's Own Stock co. May 31-6 in The Little Minister, Three Hats, and Captain Racket, to good houses; performances fine.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Glasgow Stock co. 15-20 (return), opening in Maud Muller. Other plays: A Hot Finish, Zera, Banners of New York, and The Boudman. High School Commencement 24 will close the season.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA (Julius Steinberg, mgr.): American Stock co. 8-13 in A Hero in Rags and The Troubles of Mr. Trumbull; good houses; pleased.—CITY OPERA HOUSE (William Murrill, mgr.): Dark.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Hoeffler Stock co. 8-13 opened to S. R. O.; co. excellent. A Gambler's Daughter 19 will close the season.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Kelly and Mack in Who Is Who 6 disappointed a large audience. This closed the season.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Dark. Gaskell Stock co. 8-13. Zig-Zag Alley 17. A Gambler's Daughter 18.

MINNESOTA.

DULUTH.—LYCEUM THEATRE (C. A. Marshall, mgr.): Northwestern Opera co. 8-13 in The Black Hussar; very creditable performance; large house.—METROPOLITAN THEATRE (J. B. Condon, mgr.): Wilbur Opera co. 1-6 in Said Pasha and The Bohemian Girl to large houses. Fra Diavolo 8-10; co. is doing good work.

ST. CLOUD.—DAVIDSON OPERA HOUSE (R. T. Davidson, mgr.): Alden Benedict's Resurrection 10. Melbourne MacDowell and Florence Stone in Fedora 13. Heart of Tennessee 15-17.

WILLMAR.—NEW OPERA HOUSE (Crosby and Markhus, mgrs.): Mahara's Minstrels 6 pleased small house. Sanford Dodge in The Taming of the Shrew 10.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Funtia, the Daughter of Pluto, 3 (local); full house. Ethel Tucker co. 8-13 failed to appear.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Ole Olson 4; performance good. Florence Stone and Melbourne MacDowell in Fedora 12.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Pabst German Theatre co. 3; packed house; excellent performance. Griffith, hypnotist, 11-13.

WADENA.—BURCH'S OPERA HOUSE (H. F. Burch, mgr.): Nobles Theatre co. in Michael Strogoff 5; excellent performance. True Blue 9 (local).

MISSISSIPPI.

NATCHEZ.—CONCORD PARK THEATRE: Leah Russell combination in vaudeville 4-6 to large and well pleased houses. Sadie Townsend 8-10.—ITEMS: The theatre will be open three nights of the week during the entire Summer.—The Baker Grand Opera House, which is now being built, will be one of the most modern and up to date theatres in the South. Capacity will be twelve hundred. The building will be ready for use Sept. 1.

MISSOURI.

JOPLIN.—NEW CLUB THEATRE (Crawford, Rehrung, and Phillay, mgrs.): An excellent bill was rendered 3-5, including Sir. Macon, Mamie Mitchell, La Petite Fay Sisters, Goldie Cole, Alice Raymond, the Three Merrills, and Shannon and Lucier, for the benefit of the flood sufferers at Topeka, Kan.

SPRINGFIELD.—DOLING PARK THEATRE (James N. Drew, mgr.): Drew Stock co. May 25-31, presenting Trina; houses good and audiences well pleased. Looking for Trouble 1-7; house small at first of week, but packed at the last; audiences pleased. Comrades 8-10. Streets of New York 11-14.

MOBERLY.—HAGARTY'S OPERA HOUSE (P. Holleran, mgr.): North Brothers 1-6 to large houses in The Little Princess, An American Spy, My Pard the Colonel, An Irish American, and Dad's Girl.

LAMAR.—OPERA HOUSE (Moore and McGilvray, mgrs.): Lyceum Stock co. 4-6 in A Wicked Woman, Behind the Scenes, In Arkansas, and An Unequaled Match; good business and co.

MONTANA.

BUTTE. — SUTTON'S BROADWAY THEATRE (Dick P. Sutton, mgr.): Mary Mannering in The Stubbornness of Geraldine May 27. E. H. Sothern in If I Were King July 6.—GRAND OPERA HOUSE (Arthur A. Marks, mgr.): Dark.—UNION FAMILY THEATRE: Dark.

HELENA.—THEATRE (F. W. Agatin, mgr.): Big Zag Alley 2 to fair house. Keller, hypnotist, 5-7 to good houses.

NEW JERSEY.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): The Village Parson 8-10; good impression; good business. A Pair of Black Eyes 11-13; good co., play and business. Miller and Kaufman Players in His Sister's Shame 15-20. Resurrection 22-27.—YOUNG'S PIER MUSIC HALL (Harry D'Esta, mgr.): Flanagan's Ball opened 15 for week, but was closed after one performance, and vaudeville, composed of Fred Morphet, Cole and Du Lesse Duo, the Young's Pier Minstrels, Morris and Watson, vitagraph, and Harry D'Esta, substituted, a hit. The Strollers 22-27. A Chinese Honeymoon, Miss Bob White, Dockstader's Minstrels, The Silver Slipper, Jefferson De Angelis in The Toreador, and The Girl from Dixie are Summer bookings.—YOUNG'S PIER ARENA: Boutock's Wild Animal Show.—Indefinite.—ITEM: Marine Hall will be opened with juvenile opera after reconstruction 22.

NEW YORK.

ROCHESTER.—BAKER THEATRE (John R. Boyle, res. mgr.): The Owen Davis Stock co. appeared in The Slaves of Russia 6-10 to fine business. The play was well staged, and the co. handled their roles meritoriously. The Great Northwest 15-20.—COOK OPERA HOUSE (W. R. McCallum, res. mgr.): Led Astray was presented by the stock co. before good attendance 8-10. In Missouri 15-20.—NATIONAL THEATRE (Frederick R. Loescher, mgr.): The Empire Stock co. in The Climbers 8-13 were greeted by large and well pleased audiences. Messrs. Alan Hartford and Manson, and Misses Deane, Earle and Callahan deserve credit for their good work. The Great Ruby 15-20.—LYCEUM THEATRE (A. Wolff, mgr.): A Contented Woman pleased fair houses week 8-13. Christopher, Jr., 15-20.—ITEMS: The innovation of Allen May's illustrated songs and Lubin's moving pictures, introduced between acts by Owen Davis at the Baker Theatre, are greatly enjoyed by the patrons.

J. W. CARRUTHERS.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): The second week of the Kingdon-Courtenay co. opened 8 with The Highest Bidder; attendance large and the comedy was well presented. The Mysterious Mr. Buzle 11-13.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Weber and Fields and their all star co. 6 played to large business and ended their tour here. Twirly Whirly was the main portion of the programme and The Stickiness of Gelatine closed it. The Show co. played Master and Man 8-10 to good business. Camille 11-13.—PROCTOR'S (F. F. Proctor, mgr.): Mixed Pickles was the bill for the fourth week. Ida Glenn, Bessie Barriscale, Anne Stuart, and Sumner Gard are recent additions to the co. The Still Alarm 15-20.—ITEM: Manager Jacobs is trying to get Patti for a concert and has offered Manager Grau $7,500 to bring her to Harmanus Bleecker Hall for one night.

CHARLES N. PHELPS.

ELMIRA.—Berlet's Glen Theatre (Herbert Salinger, mgr.): William Josh Daly's Minstrels 1-6; successful engagement to large business. Bill 8-12: The Melrose Troupe, the Soto Sunetaro Japanese Troupe, Baker and Doyle, Adolph Adams, and Wells G. De Veaux; large business. Manhattan Opera co. 15-Indefinite.—LYCEUM THEATRE (M. Reis, mgr.): Dark.—AUDITORIUM (E. H. Colburn, mgr.): Dark.—ITEMS: E. L. Johnson, manager of May Sargent, is spending two weeks at his home here. He will star Miss Sargent in Henry Guy Carleton's comedy, The Imprudent Young Couple, next season, opening in August.—Edward J. Howe has been made musical director at Berlet's Glen Theatre.—There is talk of converting the Casino on State Street into a permanent vaudeville house at the conclusion of the Masonic Street Fair in July.

J. MAXWELL BEERS.

UTICA.—MAJESTIC THEATRE (R. D. Eldridge, res. mgr.): Majestic Stock co. 8-13 presented The Lady of Lyons and Man's Enemy to good business. The work of Cameron Clemmens and Margaret Pitt, leads, is receiving favorable comment, while the comedy work of Harry Brewley is far above the average. The supporting co. is very good indeed.

GEORGE R. STODDARD.

SCHENECTADY. — VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): The pupils of Prof. William G. Merrihew sang Pinafore 4 before a well pleased audience. It was the smoothest amateur performance ever given here.—ITEM: Dockstader's Minstrels will open the Van Curler Aug. 5. This will be the tenth year he has opened this popular playhouse.

GEORGE C. MOON.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): When We Were Twenty-one 6 failed to appear. Shepard's Moving Pictures 12, 13. Romeo and Juliet 30. Hargreave's Circus 20.—ITEMS: Victor Herbert and his orchestra has been secured by the management of the Grand Union Hotel for the coming season. The orchestra will be larger this season than last, and will begin their concerts about July 15.—At Kayderosa Park Dossitar's Band and Orchestra have been re-engaged for the concerts, which will begin 29.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Colin, mgr.): Dark.—ITEM: City Chamberlain J. A. Colin has leased the Grand Opera House for a term of years and will manage same in the future. The policy of the new management will be a decided change, playing only the best attractions and protecting their dates.

WEEDSPORT.—BURRITT OPERA HOUSE (G. R. Palmer, mgr.): Gormand and Ford 1-3 opened with The Two Orphans to crowded house; performance excellent. Other plays: A Hero in Rags, East Lynne, Sapho, Captain Racket, Kathleen Mavourneen, and A True Kentuckian; fine performances; good business.

BINGHAMTON.—STONE OPERA HOUSE (J. P. R. Clark, mgr.): Knights of Columbus Minstrels (local), under direction of Neil O'Brein, of Primrose and Dockstader's Minstrels 9; big success. Richard Mansfield 10 cancelled. Effie Ellsler 13. A Railroad Jack 18.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lamberg, mgr.): Carner Stock co. 8-13 in The Boudman; fair houses. Trapped at Last 15-20.—ITEM: The Carner Stock co. will give a benefit to the I. O. P. 22 and 23. There has been a very large advance sale.

SYRACUSE.—GRAND OPERA HOUSE (C. H. Plummer, mgr.): The stock co. 8-13 in Slaves of Russia pleased good sized houses. The Land of the Midnight Sun 15-20.

H. A. BRIDGMAN.

ONEIDA.—THE MUNROE (E. J. Preston, mgr.): Stinsville's Romeo and Juliet 6; best of satisfaction to good audience. This closed the season at this house.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, mgr.): Will open 15 with a Summer stock, under the management of Dishler Welch. The first play will be The Ticket of Leave Man.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Season closed May 30 and will open Aug. 12 with Haverly's Minstrels.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Richard Mansfield 11 cancelled. Season closed.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Ole Olson 2; good business; pleasing performance. Melbourne MacDowell and Florence Stone 3, supported by good co., presented Fedora to fair business; satisfactory performance. Reb and Sarrow in Zig-Zag Alley 10. Resurrection 12. Noble Stock co. 15-20. Melbourne and Stone 25-27.

MANDAN.—OPERA HOUSE (W. D. Kennelly, mgr.): The Gladiator 4; good house, but not enthusiastic. Beaty Brothers' Moving Pictures 6; crowded house.

GRAFTON.—GRAND OPERA HOUSE (H. L. Haumamen, mgr.): Mahara's Minstrels 11.

OHIO.

MANSFIELD.—LAKE PARK CASINO (E. R. Endly, mgr.): Keystone Dramatic co. 1-6; crowded houses; presenting A Southern Romance, Camille, and Beyond the Rockies. This co. will play here one more week, followed by the Mack co. for three weeks.

JACKSON.—GRAND OPERA HOUSE (F. M. Stevenson, mgr.): Bailes and Smith's Juvenile Minstrels 1 to crowded house. Performance repeated 6 to crowded house.—ITEM: Floyd Bailes left to join Professor Lees Concert co.

LORAIN.—VERBECK THEATRE (F. E. Johnson, mgr.): ITEMS: Johnson-Bronson Stock co. left for Marion 8 for a six weeks' engagement.—The regular season will open Aug. 12, with Al. Field's Minstrels.

PIQUA.—MAY'S OPERA HOUSE (George T. Braden, mgr.): Bentfrow's Stock co. 4-10 presented Moths of Society and Hooligan's Luck; satisfactory business; good performances.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (J. Gross, mgr.): Vessie Farrel co. 1-5 in Beneath Southern Skies, Bells o' Shandon, and Oklahoma; S. R. O.; fine co.

PENNSYLVANIA.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): Richard Mansfield closed his season 6 in Julius Caesar to a large and fashionable audience. This performance closed the most successful season in the history of the house.—ITEMS: Will S. Hyck's Carnival Co., under the auspices of the Fraternal Order of Eagles, are at the Fair Grounds 8-13. The very inclement weather so far has greatly interfered with the attendance.—Louise Agnew Stock co. is at Dorney's Park Theatre 8-13, playing East Lynne the first half and Mrs. Wallingford's Bachelors last half of week.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (H. B. Griffiths, mgr.): Amsden Opera co. 8-13 pleased good houses in The Chimes of Normandy. Hazel Davenport as Serpolette, Claude Amsden as Gaspard, Rita Stetson as Germaine, Frank Nelson as Henri, James T. Abbott as Jean Grenicheux, and Jack Leslie as the Bailli, were exceptionally clever. The minor parts were well sung by Blanche Bryant, Susie Winner, Joyce Vernon, and Sallie Johnson. The fine work of the chorus deserves mention.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.):—ITEM: The managers of the opera houses of St. Marys and Ridgway closed a contract with a high-class stock co. of eleven persons to play during the Summer months, two nights in each town a week. The opening bill 17 will be Our Boys. The co. is called the Savoy Stock co.

BELLE VERNON.—OPERA HOUSE (Elson Hommel, mgr.): House closed for season. Price's Water Queen at Wurt May 29; fair performance and business.—ITEM: The electric line between Monessen and Belle Vernon is completed and in operation. As there is no theatre at Monessen, it gives Belle Vernon an increased drawing population of ten thousand.

ALTOONA. — ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Dark.—PARK THEATRE: Opened for Summer season 8, when the stock co. presented The Man of Mystery to a large and enthusiastic audience. Jim the Penman 11-13.

WILLIAMSPORT. — VALLAMONT PAVILION (N. Appell, mgr.): Vallamont Stock co. 8-10 in Hands Across the Sea to largest business ever played opening week, and appreciative audiences. Streets of New York 11-13.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, mgr.): Bryan Stock co. (return) 1-6 in Lost and Won, The Repentent, A Royal Reception, A Struggle for Gold, A Hero in Rags, and A True Kentuckian; co. good; business fair. Season closed.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, mgr.): Hearts and Faces 12.—ITEM: The Eagles' Street Carnival will be held 15-20.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Hansmann, mgr.): Closed for the season.—TUMBLING RUN PAVILION (Robert E. Lee, mgr.): Jack O'Brien Vaudeville co. 8-13; very good business.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Richard Mansfield 9 cancelled.—DIXIE'd (Henry F. Dixie, mgr.): The Moor's Bride 8-13; large business; pleased.

CARBONDALE.—OPERA HOUSE (Dan P. Byrn, mgr.): Under Two Flags 17 (local).

SUNBURY. — ISLAND PARK: Hatch Adams' Street Fair and Carnival 22-27.

CONNELLSVILLE.—THEATRE (Fred Robbins, mgr.): Season closed.

RHODE ISLAND.

PAWTUCKET.—SHEEDY'S THEATRE (C. R. Cook, mgr.): Buffington Stock co. 1-6 in The Two Orphans to large houses. Woman Against Woman 8-13 pleased S. R. O. Streets of New York 15-20.

SOUTH DAKOTA.

YANKTON.—NEW THEATRE (Dr. D. W. Budgers, owner): ITEM: New theatre partly destroyed by fire night of 8. All scenery and stage furniture completely destroyed and building badly damaged. Loss between $3,000 and $4,000, partly covered by insurance. House will be repaired at once.—Fred Mackintosh gave up management of new theatre first of month.

TENNESSEE.

BRISTOL.—HARMELING OPERA HOUSE (J. D. Kilgore, mgr.): Ralph Bingham, humorist, 3; excellent; large house. Bob Taylor, lecturer, 10; S. R. O.; well pleased.—ITEM: Lehr and Williams Comedy co. opened Bristol's Summer Opera House, Clifton Heights, 4. O. J. Taylor is manager of the park.

JACKSON.—MARLOWE THEATRE (Woerner and Tuchfeld, mgrs.): Peyton Sisters co. 1-6 pleased large audiences.—ITEMS: The co. will open at Highland Park after another week in the city.—Kurkamp and his band pleased fair audiences at the Park Theatre.

TEXAS.

FORT WORTH.—WHEAT ROOF-GARDEN (J. E. Wheat, mgr.): Curtiss Comedy co. presented Down on the Farm 1-3 and A Gay Old Boy 4-6 to large audiences; both performances very pleasing. Mr. Fadden Sisters, Harry Lee, Hugh Morrison, and Little Celia Staples furnished the specialties between the acts.

DENISON. — WOODLAKE SUMMER THEATRE (M. L. Eppstein, mgr.): Claudia Castleman Opera co. 8-14.

HOUSTON.—THE GRAND (Jake Schwarz, mgr.): Spooner Dramatic co. 2-6, presenting Resurrection, Ben Bolt, and Nell Gwynne; excellent business.

SAN ANTONIO.—EMPIRE OPERA HOUSE (M. A. Brady, mgr.): Hancock Concert co. 7-9.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): An entertainment 5 by the graduating class of the High School to S. R. O. Nat Goodwin 12, 13.—GRAND THEATRE (Jones and Hammer, mgrs.): Wards Stock co. in Hazel Kirke 1-6; houses fair to good.

VERMONT.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Klark-Urban Stock co. 4-6 to fair business. Lelah Morrison Stock co. 11-13.

BELLOWS FALLS.—BARBER PARK: Henderson and Hoskyns 8-13 to small business; co. fair. Lorne Elwyn and co. 14-20.

WOODSTOCK.—MUSIC HALL: Too Many Cousins 12.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee): The Giffen co. in Davy Crockett 8-13; fair performance and business. Same co. presenting The Silver King 15-20.—BIJOU THEATRE (Jake Wells, mgr.): Giffen Musical Comedy co. in Mam'selle 'Awkins 8-13; business and performances very good. Bijou Comedy co. 15-20 presenting Tuxedo.

NEWPORT NEWS. — ACADEMY OF MUSIC (Harry Bernstein, mgr.): Osburn-Santje co. 8-13 in A Hero in Rags and Kathleen Mavourneen; business good. Season closes this week.—BUCKROE BEACH CASINO (C. W. Rex, mgr.): Arnold Stock co. 8-13; business enormous.

SUFFOLK.—CITY HALL THEATRE (Jones and Lloyd, mgrs.): Dark.—ITEMS: The theatre is now under the management of Jones and Lloyd.—In addition to the City Hall here, they have the management of the Academy of Music at Elizabeth City, N. C.

PETERSBURG. — FERNDALE PARK CASINO (Joe E. Hurst, mgr.): Harrison-Adams co. 4-10 in Roanoke and East Lynne to good business.

NORFOLK.—THE CASINO, OCEAN VIEW (Otto Wells, mgr.): Opened the season 8 with A Turkish Texan; excellent performance to S. R. O.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, mgrs.): Puss in Boots (local) 11.

WASHINGTON.

TACOMA.—LYCEUM (Dean B. Worley, mgr.): Shields Vaudeville co. May 31-6; some good specialty work; attendance fair.—TACOMA (Calvin Wellington, mgr.): Dark 31-6, save for hypnotic entertainment.

SPOKANE.—AUDITORIUM (Harry C. Hayward, mgr.): Jessie Shirley co. 1-6 in Between Two Hearts and Trilby; plays well presented; large business.—SPOKANE THEATRE: Dark 1-6.

WEST VIRGINIA.

HUNTINGTON.—THEATRE (Joseph R. Gallick, mgr.): Dark 1-6.—ITEM: During the Summer M. E. Rice, owner Opera House, will make vast improvements in house, which will be greatly appreciated not only by the theatregoing public, but by members of the profession as well.

PARKERSBURG.—TERRAPIN PARK CASINO: Season opened 9 with Rod Stock co. in Pluk Dunlosa to pleased and crowded house.—ITEM: The Casino has undergone many changes and improvements in the past year and now presents a most pleasing appearance.

WISCONSIN.

SHEBOYGAN.—CONCORDIA THEATRE (E. J. Kempf, mgr.): Concert 8, with Hugo Bach, E. Belmont, L. G. De Rose, and H. Rubof, all of Milwaukee, carrying off the honors.—LAKE VIEW BEACH THEATRE (Lew Silvers, mgr.): Summer stock co. to Down on the Farm 7 to crowded house.—ITEM: Work on the new Opera House is progressing slowly. The house will be opened early in the Fall.

RHINELANDER.—GRAND OPERA HOUSE (A. O. Hilgermann, mgr.): Winninger Brothers 1-6 in Jim the Westerner, The Chimes of Notre Dame, The Resurrection, To Save Her Honor, The Heart of the Sierras, and Indiana Folks; co. fine; large audiences. Ici on Parle Francais (local) 9 by High School pupils. Commencement Exercises 10. Frank Holloway co. (canvas) 15.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Melbourne MacDowell and Florence Stone in Fedora 2; full house; audience very well pleased. A Gambler's Daughter 3 pleased good house. Zig Zag Alley 16. A Star Boarder 19. Winninger Brothers 22-27.

GREEN BAY.—THEATRE (John B. Arthun, mgr.): Kennedy Players May 24-31; fine business; satisfactory performances. Kennedy Players 3, 6 (return); large business. Vogel's Minstrels 7; fine minstrel co. to good business. Kennedy Players 14. A Gambler's Daughter 21.

APPLETON.—THEATRE (John Conway, mgr.): John Vogel's Minstrels 9 to S. R. O.; best minstrel entertainment ever put on here. House closed till Fall.

GRAND RAPIDS.—GRAND OPERA HOUSE (G. G. Hamilton, mgr.): A Breezy Time 6; very poor. A Star Boarder 8; Charles W. Doyle deserves mention, but poor co.

WAUPACA.—CITY OPERA HOUSE (R. J. Havenor, mgr.): A Breezy Time 4; good house and performance. Colonial Motion Picture co. July 4.

WEST SUPERIOR.—MUSIC HALL (Kasmir and Alvord, mgrs.): Dark.—GRAND OPERA HOUSE: A Gambler's Daughter 4. Ole Olson 5 to good business.

OSHKOSH.—GRAND OPERA HOUSE (J. R. Williams, mgr.): Kennedy's Players 7 in Rip Van Winkle; house crowded. John W. Vogel's Minstrels 12.

KENOSHA.—RHODE OPERA HOUSE (Jay Rhode, mgr.): Harry Shannon co. in Legally Dead 7 to full house.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): W. S. Harkins co. in The Millionaire and The Resurrection 3-6; business good; excellent performances. Kate Clayton 11-13. Jere McAuliffe co. 15-27 cancelled. May Nannary 29-July 11. A Jolly American Tramp 13-15. Peck's Bad Boy 16-18. William Owen 20-Aug. 1. Kate Clayton (return) 3-8. Old Jed Prouty 6-8.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Ole Olson 1, with Ben Hendricks in title role; enjoyable. Fedora 4-6; Melbourne MacDowell and Florence Stone; not up to standard. Zig-Zag Alley 8, 9. Resurrection 11. Mahara's Minstrels 12, 13. Harold Nelson 22-27.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Effie Ellsler in When Knighthood Was in Flower 8, 9. William Owen in Othello and The Merchant of Venice 12, 13.

YARMOUTH, N. S.—ROYAL OPERA HOUSE (J. D. Medcalfe, mgr.): The Real Widow Brown 5; fine performance to good business.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): A Breezy Time 2 failed to please.

(Received too late for classification.)

CALIFORNIA.

SACRAMENTO.—CLUNIE OPERA HOUSE (Hall and Albton, mgrs.): Mordant-Humphrey Stock co. in A Rough Rider's Romance; good business pleased.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. R. Grier, mgr.): Harry Corson Clarke May 31 to good business.—ITEM: Mr. Clarke closed his season here and also closed the season of the house.

ILLINOIS.

PEKIN.—STANDARD THEATRE (C. F. Dittmer, mgr.): Gehrig's Seventh Regiment Band Concert (local) 2; rain; fair house; fine music.—ATLANTIC GARDEN (J. H. Siddemueller, mgr.): The manager of this house has decided to dispense with a Summer season of vaudeville. Regular season will open on or about Aug. 31.—ITEM: William Krause and Louis Krey, the expert superintendents of the Steel-Concrete Construction Co. of Chicago, arrived on June 5 to oversee the erection of the Grand Opera House.

AL. H. WILSON'S TOUR.

Sidney R. Ellis, interviewed at his new quarters, Room 208, Knickerbocker Theatre Building, expressed himself as highly pleased with the past season's record of the German dialect comedian, Al. H. Wilson, in A Prince of Tatters, the latest play written by Mr. Ellis as a vehicle to exploit the star's peculiar talents. "Mr. Wilson," said Mr. Ellis, "is now firmly established as a standard attraction, and the requests for dates far exceed the time that can be offered. The South is particularly a good field for him, and the receipts in that section are only limited to the capacity of the theatres at $1.50 prices. The fourth season will open on Sept. 6, at Atlantic City, with all of the principal cities to follow. New York will be played in November, December and January, and there is no doubt that Mr. Wilson will eventually become as popular in the East as he has already become in the greater West."

THE BROOKLYN STAGE.

Mrs. Spooner presented Dan Cupid De Reszn for the first time in stock in this borough last week to very good business. Miss May Spooner was seen in the role of Maritana and Augustus Phillips appeared in the title-role. The rest of the cast was as follows: Robert Ransom as Marquis Del Bustlo, Harold Kennedy as La Zarillo, Hal Clarendon as Don Sallusto de Bazan, Ben F. Wilson as Ray Bias, Harry Hicks as Charles II., Frank Lindon as Don Manuel, W. L. West as Don Pedro, C. L. Maitland as Marquis Del Rioga, Charles C. Palmer as Count Camporeal, Cora F. Morgan as Matilda, Olive Grove as Countess Del Bustlo, Jessie McAlister as Princess Marianne, Edgar Allen as Captain of the Guard, E. K. Spooner as Usher, and John Tully as a Grandee. Between the acts Cecil Spooner gave one of her charming singing and dancing specialties, and Claude Thordo was again heard in song. This week, the last of the third successful season of the company in Brooklyn, the offering is Matilda. Edna May Spooner and Cecil Spooner will be seen for the first time together in a specialty.

CALDER JOHNSTON.

VAUDEVILLE AND OPERA.

The Jolly Musketeer was the offering at the Orpheum last week, and although the comedians, William Rockdell, as Henri, Count de Beaupart, was a little insecure in his lines, the balance of the cast made out so well that it proved a most pleasant concert. Hubert Willie was the hit of the bill. In the role of Francois, the Marquis de Chantilly, he was excellent and was easily the center of interest while on the stage. Mary Carrington showed a most discordant personality as Yvette and Agnes Paul pleased in the role of Verve, and Elmer Girard played Cupcin, the corporal, in his usual pleasing manner. This week, Wang.

The bill at Henderson's, Coney Island, this week includes Klein, Ott Brothers and Herbert, Jesse Grant and Jones, Mitchell and Cain, Katherine Dahl, Lysetta Nelson, Three Madcaps, Lew Harvey, Collins and Hart, Fay and Fields, Hattie North, Three American Stars, Green Lyon, Johnson and Wells, Palfrey and Hilton, Spitz, and Hunt Baker.

Brighton Beach Music Hall is offering the following: Pekarts, Sherman, De Forest and company, Janis Cushman, Three Masonic Sisters, Rose Noyes, Edward Gray, and Claudius and Corbin.

The Bungalow Beach Casino opens this week with The Telephone Girl, and vaudeville in the bill at the Elite.

GEORGE THEWILLIGER.

ENGAGEMENTS.

Arthur Rigby, for John W. Vogel's Big Minstrels the coming season. It being his third season with this company.

Jessie Bell, Camille Bell, Emma Wells, Inez Gretton, E. L. Snader, Hugh Cameron, Francis T. Chaffee, Wallace Mack, Will Curtis, and Charles Daly, for the Jessie Bell company.

Harry M. Clarke will next season head and tour companies in A Life's Mistake, two companies in Darkness and Daylight, and one company in A Girl from Dayton. Among the engagements thus far are Leon Morrison, Mildred Holland, Nellie Dismond, Marie Bates, Albert Andrews, Hans R. Kraft, the A Life's Mistake; Harry Kelly, manager, and Marie Fenton, Sarah Hurst, and Bertha Mack, in Darkness and Daylight; Chester H. J. Bells Mack, manager; Olga Lorraine, Maud Hosmer, Cora Lovett, Tom Randall and J. K. Dickinson, for A Girl from Dayton, opening July 20 in Wisconsin.

Dr. Yale and Effie, May and Bessie Burt, for Al. H. Wilson's company.

Allen Knowlton, with George Samuels' attractions for the coming season.

Mattie Adams, last season with The Billionaire, has closed with George H. White to play Lizette in Sergeant Kitty.

OBITUARY.

Leon Espinosa, the noted ballet master, died in London on June 8. For more than fifty years he had been prominent on the English stage, and he had made several visits to America. His first visit here was in 1868, when he appeared at the old Broadway Theatre. He was again with Sir Henry Irving's company, and later he was associated on the stage with Rudolph Aronson.

William J. Hunt, formerly treasurer of Proctor's Theatre, Newark, was stricken with apoplexy in that city on June 13 and died within a few hours. He was twenty-four years old.

Rolf Gibbons, son of Dr. and Mrs. R. Gibbons, of New Haven, Conn., who are well known among members of the profession, was drowned in Lake Whitney on June 6. He was fifteen years of age.

MATTERS OF FACT.

Cora Payton is having his Brooklyn theatre outfitted with a new electric plant, for which Kingl Brothers, of New York, have the contract.

The Hotel Normandie, which is in the very heart of the theatrical district in New York city, will be pleased to receive members of the profession as patrons. The hotel is run on the European plan and is absolutely fireproof.

Managers and stars in search of new material may be interested in the announcement of four new plays by Lincoln Addison, offered for small royalties. Mr. Addison has had vast experience as stage-manager and is thoroughly acquainted with stage business. His address is 11 East Fifty-ninth Street.

The scenic artists of Chicago have organized for protection and have applied to the I. A. T. S. E. for a charter. Scenic artists interested can secure a copy of the constitution and by-laws by applying to Leo H. Hart, general secretary, 203 South State Street, Chicago, Ill.

A listing advance agent capable of selling shows is wanted by "Dave Tribe," care of this office.

During the coming Summer the City Opera House, Port Huron, Mich., will be remodeled and brought up to date for the new season. New scenery will also be added to the house's equipment. Lewis T. Bennett will continue in the management and has time for the best.

Alfred Hudson, with George Fawcett in Baltimore the past two seasons, has not signed for next season. He should be addressed care this office.

A minstrel or comedy attraction can fill a good day at De Soto, Mo., which will celebrate its one hundredth anniversary on July 4 by playing the Jefferson Theatre, managed by Louis Hamlick. Twenty thousand visitors it is calculated will attend the festivities.

Van Dyke Brooke, stage director and character man and author of several good plays, is disengaged for the coming season.

Alma Powell invites offers as leading woman for next season. She is filling a Summer engagement with the Lyceum Theatre Stock, Rochester, N. Y.

Manager Mosser is having special scenery built for his production of Marked for Life and some novel effects will be introduced by Klegl Brothers, the electricians. Stair and Havlin have already given him time over their circuits.

R. S. Brigham, of Kansas City, is in New York on his annual visit to book the Brigham circuit, which includes the Gillam, Kansas City, and the theatres in Atchison, Webb City, Carthage, and Hot Springs.

G. D. Cunningham, manager of Ted E. Faust's Minstrels, is in the city. His attraction is booked solid for the season. He will have some of the biggest vaudeville acts ever presented with a minstrel organization. The famous Faust family of ten Australian acrobats, the Seven De Arvillos, French pantomime and musical artists, the Herald Square Quartette, Castle and Collins, and H. C. Carr, monologist, will be among the features.

Anna Eva Fay, in addition to her own mystifying performances, will carry four vaudeville acts to round out an attractive evening's bill. The company, which will be managed by D. H. Pingree, will play only week stands. At popular prices the attraction averaged over $400 per night in many of the big cities last season. Mr. Pingree, who is now booking for next season, may be addressed at Melrose Highlands, Mass.

Arthur J. Chisum, manager of the Seward Show, has all arrangements completed for next season and will have a brand new repertoire of plays, with special scenery for each. The present Summer season will be played at Frederick, Ky., at the new Casino in Wallace Park. Regular season opens early in August. The Middle States only will be played and the stage performances are under the jurisdiction of Fred Seward. The company has just completed a short season at Springfield, Arcola and Mattoon, Ill.

Charles Balsar has just closed a successful season of forty weeks as Romeo, playing the part over 250 times. After a short vacation in the Adirondacks Mr. Balsar will return to the city, where he will close negotiations for the forthcoming season in a modern play. He may be addressed in care of this office.

John J. Farrell, who has just closed a successful season in The Bandit and Cattle King, will not continue in that play next season, but seeks engagement with a high-class stock organization as leading man. During the season of 1904-5 he will star in George D. Baker's play, The Barnstormers. 63 Jefferson Street, Passaic, N. J., will be Mr. Farrell's address during the Summer.

An interest in a recognized attraction will be bought by "M. E.," care of this office, an experienced manager.

For this month Mohler Brothers, Sixth Avenue and Thirty-first Street, are offering a bargain in their shoe department—namely, their famous Oxford ties at $1.98—to members of the profession. For a short time only Mohler Brothers' Make-up boxes will be sacrificed at the low price of 49 cents. The best material is used in getting up this box.

Edwin Maynard and Sara MacDonald will [illegible] seventh season on July 13 at Peabody, N. Y. They are booked into many summer theatres, which guide is a good return, and they intend to make their stay still pleasant. Pygmalion and Galatea, Quo Vadis, and Mr. Maynard's own play thereof, Philippe comedy, The Girl You Love. A strong company, including Ivy Wynne, Kathryn Osmonde, Alice Hunt, William F. Owen, Albert Wyman, and Burt Carpenter have been engaged. Arthur Judson goes in advance.

THE STAIN OF GUILT.

One of the most promising new attractions of the class of the coming season is The American Gentleman. The book of Edgar E. Willard and Wilson Mizner is founded upon the adventures of John H. Harris and William Owen, who have created the role, ever-ready of the drama. It is said that the story is one of an actual piece of life; that the hero of the character are drawn from life, though it is not one thing nor confined to the stage; that one of the most striking features of the piece is that it gets away from all of the old lines and deals with new parts. The heroine is a girl who has been stolen in her infancy, at the instigation of her uncle, from the home of her father, a wealthy banker. She is found over to an old hag and an Italian organ grinder, and is brought up in the midst of an Italian and organ-grinding environment. She is finally rescued from the hag by the hero, who is in the employ of the bank, of which the father is the head. The action is materially assisted by a detective, who is employed by the uncle to find the girl. The villain, attempts to solve the mystery of the kidnapping and clear the name of the soubrette. The detective character is said to be one of the best that has been seen on the stage. Others of the important characters are the father of the soubrette, a newsboy sidekicker, who is ready to lend his help with the villain, by diamond, the Italian, the old hag, and a colored porter. Prominent among the principals are Oscar Dane, J. C. Hunter, George D. Ludwig, Gussie J. Miller, John Barker, Rachel Acton, Minnie Ouvray, and Lillian Perfect Heath. Manager Queen has also just succeeded in closing a contract with G. H. Waddell, better known as "Rube," the noted baseball pitcher, to whom he is to pay $500 per week. Mr. Waddell is to have a considerable playing part, which Mr. Gaven is having written into the thread of the story for him.

G. R. BUNNELL'S HOUSES.

G. R. Bunnell is meeting with success in his bookings for the New Grand Opera House, and has already secured some of the finest attractions to present at a $1 scale for three days or a week under his new policy of management, which he will personally superintend. The New Grand is to have a thorough overhauling during the next two months and will be refurnished with the latest modern improvements, to make it adequate to the demands for the fine productions to be seen there during the coming season. The Hyperion bookings are unusually good for the coming season, the attractions to be produced there being of the high-priced class, and through the agencies he employs Mr. Bunnell will be enabled to keep up the high standard of attractions for presentation at both his houses, with profit to himself and to those managers whose attractions he presents.

MACAULEY AND PATTON'S ENTERPRISES.

W. B. Patton, who had a successful season the past year, will again appear in The Minister's Son the coming season, opening in Chicago, Aug. 3. The tour will extend as far West as the Pacific Coast, while the Eastern cities will be visited in the spring. The Little Homestead, a new play by W. B. Patton, which will be managed by William Macauley, will receive its first production Aug. 31. An elaborate scenic production will be made of this play. J. M. Stout, manager for Mr. Patton, is now in the city booking both attractions.

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Charles Balsar, as Romeo, successfully interpreted that difficult role, making a lasting impression by his fervid and passionate outburst of love. Mr. Balsar is certainly a talented actor.—STAR, Oneonta, N. Y., June 6.

Charles Balsar, as the handsome and eloquent Romeo, was easily the star performer.—Conneaut, O., NEWS, March 26.

Charles Balsar, as Romeo, demonstrated that he is a brilliant actor, and that his dramatic acquirements are of the highest order. In the last act he showed up particularly strong.—SENTINEL, Hazleton, Pa., May 14.

Mr. Balsar has an attractive stage presence, and is thorough in carrying out the details of his impersonation.—CHRONICLE, Chicago, Ill., Dec. 24.

Mr. Balsar, as Romeo, lets his listeners into the inner circle of thought, and makes one almost feel as he feels. His voice and gestures closely approach perfection itself.—HERALD, Shenandoah, Pa., Feb. 13.

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KANSAS CITY.

Our city is rapidly recovering from the effects of the disastrous flood of a week ago, and as the water recedes the spirits of the people rise. Truthfully can we claim that the "Kansas City spirit" surmounts all difficulties, for in this, the greatest calamity in the history of our city, the people have risen to the emergency and are caring for the afflicted in an admirable manner, refusing with thanks all offers of assistance from the outside. The relief fund is fast reaching the $100,000 mark, and it is expected that nearly twice that sum will be raised. It is impossible to estimate the amount of damage done, but it will undoubtedly be several millions in Kansas City alone.

The only amusement of June 7-13 was the production of "A Midsummer's Night Dream" at the Auditorium by the Woodward Stock co. Manager Woodward had been compelled to discontinue this performance the week before on account of the disasters of the flood, but decided to reopen and continue the performance through this week. The production was given an elaborate staging and costuming, and was beautiful in the extreme. Some two hundred children were employed in the piece, and much of its success is due Georgia Brown, who had the youngsters in charge. Their work was almost faultless in both speaking their lines and the ensemble, and in every case they were loudly applauded. The grown players were really of little importance, and it will suffice to say that they did all that was required of them. The entire proceeds of the two Sunday performances, amounting to over $700, was given to the relief fund.

The flood has caused the postponement of the opentings of both the Summer gardens and the out-of-door amusements will be late in starting this season. Forest Park, our new Summer resort, will formally open its gates to the public Sunday, June 14. The park is excellently situated, being easily accessible to three car lines, and the grounds are beautifully arranged. The park boasts a very pretty Summer theatre, where two vaudeville performances will be given daily; a scenic railway and many other attractions offering numerous forms of entertainment. The management, through Lloyd Brown, resident manager, announce that they will give fifteen per cent. of the first week's receipts to the relief fund. Electric Park was flooded with several feet of water and the amount of damage done cannot be estimated until the water entirely recedes. At present the management are unable to state just when their opening will take place. Liberati's Band was billed to open the park May 31, but the flood defeated the plan.

Lester Lonergan has secured the Auditorium Theatre from Woodward and Burgess for the Summer season and will open with a stock co. at that house 14. The co. will be known as the Lester Lonergan co. and announce Davy Crockett as the opening bill. Elsie Vernon, Mr. Lonergan's own dramatization of the novel of that name, will be an early production. Mr. Lonergan and Alice Treat Hunt will play the leads, and those so far secured for the support are Lewis Morrison, H. Guy Woodward, Guy Leslie Lewis, Walter Marshall, Mark Fenton, William Dale, Bessie Warren, and Anne Ivers.

Convention Hall has been put to a new use for the past two weeks, having been used for a shelter for the thousands of homeless flood sufferers. Thousands have been cared for there and another use has been added to its already long list. Manager Louis Shouse has been very active in caring for the afflicted.

Another benefit for the flood sufferers in the form of a concert will be held at the Grand Theatre 15. Managers Hudson and Judah have donated the use of the theatre, and the programme will be made up of the Lohengrin Ladies' Quartette, solos by Mrs. T. E. Gillespie, Mrs. J. Otis Huff, Mrs. Jennie Schultz, Minnie Merino, Francois Boucher, Karl Smith, George W. Curtiss, and Charles A. Larson. A selected orchestra under the direction of H. O. Wheeler will furnish the music.

D. KERDY CAMPBELL.

DENVER.

At Elitch's Gardens, A Gentleman of France was the bill 7-13. The play alone could carry itself with its thrilling situations and scenic effects, but when you combine these with Walter Clarke Bellows' stage direction you have a play complete in itself without any action. Mr. Bellows does not do things by halves. He puts in supernumeraries by the score and we have a metropolitan production at our leading Summer gardens. In the title-role of Gaston de Marsac, Aubrey Boucicault lives the part, barring his very youthful appearance for a grizzled old warrior, his characterization is ideal. He seems perfectly at home and lives again the doughty old soldier made famous by Weyman. Too much praise cannot be given to Addison Pitt in the role of Simon Fliex. His interpretation of the character is all that can be asked for. William Humphries as M. de Bruhl and Theodore Roberts as M. de Remy, do good work, while Charles Mackay makes a handsome Henry of Navarre. As Madame de La Vire Jane Kennark is as sweet and lovely as could be asked. It seems strange that Miss Kennark can satisfy all tastes as she does, and from Josephine one week to a lighter part the next shows her to be the best stock leading woman that the gardens has seen in years. Esther Lyons does good work as Matharine, the Jester, while the comedy work of Ada Dwyer, as Fanchette, is excellent. The gardens deserve better business, and with the present co. and good weather will draw the large crowds of last year. The Liars 14-20.

The Jane Oaker co. has proved a hit at the Broadway 9-14, and large houses show the appreciation of Denver for this clever co. Lord and Lady Algy proved a good vehicle to open with. Jane Oaker is not alone a beautiful woman, but as clever an actress as well. Edwin Arden is well known here for former stock work, and it was not a new face, but an old friend to greet, and Mr. Arden lived up to his old reputation and will grow to be a popular favorite. The other members of the co. were more than satisfactory. An American Citizen 15-20.

Amelia Bingham played to large houses in A Modern Magdalen at the Tabor 11-13. Prominent in her support is Wilton Lackaye. The Climbers 14-20.

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LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unsalled for will be returned to the post-office. Circulars postal cards and newspapers excluded.

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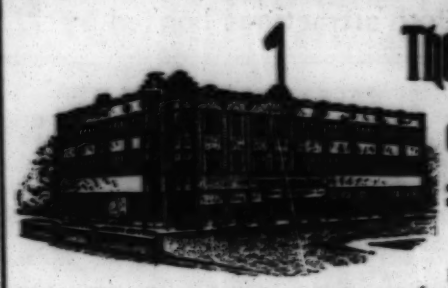

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Western: Merle H. Norton, mgr.): Gainesville, Wis., June 17, Durand 18, Eau Claire 19, Menomonie 20, River Falls 21, New Richmond 22, Huron 23, Hayward 27.

A GAMBLER'S DAUGHTER (Eastern: R. L. Cooper, mgr.): Gilmore, Mich., June 18, Hagarman 17, Marquette 18, Negaunee 19, Marinette 20, Green Bay 21.

A GIRL FROM CUBA: Bloomington, Ind., June 17. Columbus 18.

A RAILROAD FOOT: Childersburg, Ala., June 18, Talladega 17, Appleton 18, Talladega, Ga., 19, Douglasville 20, Rockmart 22, Cedartown 23, Carrollton 24, Marietta 25, Rome 26.

A STAR BOARDER: Ashland, Wis., June 19.

ADLER, JACOB: New York city, June 6—indefinite.

BINGHAM, AMELIA: Denver, Col., June 15-20, Colorado Springs 22, Pueblo 23, Salt Lake, U., 25-27.

CLAYTON, KATIE (W. W. Randall, mgr.): Fredericton, N. B., June 15, 16, Calais, Me., 17, 18, Houlton 19, 20.

DUREY, HENRY B.: New York city May 21—indefinite.

DUNNE, SANFORD: Rice Earth, Minn., June 15, Winnebago 17, Appleton, S. D., 18-20, Vermillion 22, Yankton June 26, 27.

GOODWIN, N. C. (Geo. J. Appleton, mgr.): San Francisco, Cal., June 15-27, Oakland 29, Sacramento 30, Portland, Ore., July 2, 3, Tacoma, Wash., 4.

O'NEIL, NANCE (L. S. Stockwell, mgr.): San Francisco, Cal., June 6—indefinite.

OUR NEW MINISTER (Miller and Conners, mgrs.): Mount Clay, Ia., June 15, Yankton, S. D., 17, Mount Vernon 18, Canistota, Minn., 19, Wessan 20.

OWEN, WILLIAM: St. John, Can., June 15, Shediac 17, Richmond 18, Three Rivers 20, Quebec 22-27, Halifax, N. S., July 10-18.

ROBERT, EDDIE: Chicago, Ill., June 20.

THE EARL OF PAWTUCKET (Lawrence D'Orsay: Klaw & Erlanger, mgrs.): New York city Feb. 8—indefinite.

THE GOLD MINE: Philadelphia, Pa., June 15-20.

THE LITTLE PRISONER: Chicago, Ill., June 14-27.

TRACY, THE BANDIT: Kokomo, Ind., June 16, 17, Hudson 18, Decatur 19, Portland 20.

UNCLE TOM'S CABIN (Beecher's): Bar Harbor, N. S., June 15.

UNCLE TOM'S CABIN (Mason Bros.): Middleburg, Pa., June 15.

UNCLE TOM'S CABIN (Stetson's: Western: Wm. Kibble, mgr.): South Hampton, Ont., June 15, Port Elgin 17, Paisley 18, Lucknow 19, Goderich 20, Exeter 22.

WIG-HAM ALLEN (W. H. Finch and Walter Fiqud, mgrs.): Ashland, Wis., June 16, Marquette, Mich., 17, Marinette, Wis., 20.

STOCK COMPANIES.

ACADEMY: Buffalo, N. Y., May 25—indefinite.

ALBEE (Edward F. Albee, prop.): Providence, R. I.—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.

AUBREY (Mittenthal Bros.; W. D. Fitzgerald, mgr.): Hartford, Conn., May 11—indefinite.

AUBREY (Mittenthal Bros.; W. R. Hill, mgr.): Montreal, Can., May 25—indefinite.

BAKER: Seattle, Wash., April 12—indefinite.

BALDWIN-MELVILLE: Buffalo, N. Y.—indefinite.

BELLOWS: Denver, Col.—indefinite.

BERGER (F. C. Berger, mgr.): Washington, D. C., April 21—June 20.

BIJOU: Washington, D. C., April 20—indefinite.

BIJOU THEATRE (P. F. Nash, mgr.): Philadelphia, Pa.—indefinite.

BLAIR, EUGENIE (Henri Grossitt, mgr.): Cleveland, O., April 13—indefinite.

BOWDOIN SQUARE: Boston, Mass.—indefinite.

BOYLE STOCK: Toronto, Can., May 25-July 4.

BUFFINGTON (Geo. A. Hill, mgr.): Pawtucket, R. I., May 18—indefinite.

BUFFINGTON Geo. R. McElroy, mgr.): Fall River, Mass., May 4—indefinite.

BUFFINGTON (Sherrie Phelps, mgr.): New Bedford, Mass., May 4—indefinite.

CASTLE SQUARE (Wm. B. Sherman, mgr.): Wissinoe, Mass., April 27—indefinite.

CASTLE SQUARE THEATRE: Boston, Mass.—indefinite.

CENTRAL (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

COLUMBIA THEATRE: Washington, D. C., June 8—indefinite.

COOK OPERA HOUSE: Rochester, N. Y.—indefinite.

CURTIS: Denver, Col.—indefinite.

DAVIS, OWEN: Rochester, N. Y.—indefinite.

DONNELLY (Henry V. Donnelly, mgr.): New York city June 6-June 20.

EDMUNDS (W. O. Edmunds, mgr.): Quebec, Can., May 4—indefinite.

EMPIRE: Columbus, O.—indefinite.

EMPIRE THEATRE: Rochester, N. Y., May 25-July 4.

FERRIS (Dick Ferris): St. Paul, Minn.—indefinite.

FORD'S: Baltimore, Md., May 4—indefinite.

GARRICK THEATRE (Chas. Vaught, mgr.): Chicago, Ill.—indefinite.

GIFFEN: Richmond, Va.—indefinite.

GRAND (Harry Davis, mgr.): Pittsburg, Pa.—indefinite.

GRAND OPERA HOUSE: Syracuse, N. Y.—indefinite.

HIMMELEIN IMPERIAL: Detroit, Mich., May 31—indefinite.

HOPKINS: Memphis, Tenn.—indefinite.

HUNTLEY-MOORE: Atlantic City, June 1—indefinite.

KINGDON-COURTNEY: Albany, N. Y., June 1-July 18.

LEWIS, RACHEL: Port Hope, Can., June 29-July 4.

LOGAN: San Diego, Cal., June 1-Sept. 1.

MILLER-KAUFFMAN PLAYERS: Atlantic City, June 15—indefinite.

MOON BROTHERS: Duluth, Minn., June 8—indefinite.

MORTIMER SNOW: Albany, N. Y., May 11—indefinite.

OLIVETTE: Columbus, O., May 17—indefinite.

ORPHEUM: EUGENE, SUMMER (Ted Stein, mgr.): Washington, D. C., June 8—indefinite.

NEILL-FRAWLEY: Touring Australia.

PAYTON'S (Nick Morton, mgr.): Brooklyn—indefinite.

PROCTOR'S: Albany, N. Y., May 18—indefinite.

ROBIE, KATHERINE: Providence, R. I., May 18—indefinite.

RUSH, THOMAS E. (Jas. Wall, mgr.): Montreal, Can., May 25—indefinite.

SANFORD, WALTER: Seattle, Wash., May 7—indefinite.

SHIRLEY, JESSIE (Edward F. Abbey, mgr.): Spokane, Wash., May 25—indefinite.

SPOONER (Mrs. Spooner, prop.; Wm. McAlister, mgr.): Roseville, N. Y., Apr. 27—indefinite.

STUART, RALPH: Portland, Ore., April 20—indefinite.

THEATRICUM: Milwaukee, Wis.—indefinite.

WARNER'S BIJOU (Frank Burt, mgr.): Toledo, O., April 13—indefinite.

WILLIAMS' STOCK: Bar Harbor, Me.—indefinite.

WOODWARD: Kansas City, Mo., April 19—indefinite.

REPERTOIRE COMPANIES.

ARNOLD'S STOCK (J. F. Arnold, mgr.): Buckroe Beach, Va., June 1—indefinite.

BEALL JESSIE: Portland, Vt., June 15-20.

CASTLE SQUARE (No. 2; W. B. Sherman, mgr.): Bangor, Me., June 15-17, Lisbon 18-20.

DILGER-CORNELL: Oswego, N. Y., June 15-20, Corning 22-27, Owego 29-July 4.

DYFFRIN, ETHEL: Sherman's Park, Hamilton, Can.—indefinite.

ELWYN, LOUISE: Bellows Falls, Vt., June 15-20.

FRANKLIN (A. A. Jack, mgr.): Chicago, Ill., June 15—indefinite.

GODDING COMEDY (O. M. Cotton, mgr.): Albion, Mich.—indefinite.

HALL, DON C.: Hope, Wis., June 15, 16, Cadott 17, 18, Chippewa Falls 19, Downing 20.

HERALD SQUARE STOCK (S. M. La Forte, mgr.): Greenville, S. C., June 8-20.

HOWARD-DORSETT: Sioux City, Ia., June 7-Aug. 1.

HUGHAN COMEDY: Champaign, Ill., May 31-June 27.

HUNT STOCK: Cheboygan, Mich., June 15-20.

KEYSTONE DRAMATIC (Western): Galion, O., June 15-July 11.

KING DRAMATIC: Altoona, Pa., June 8—indefinite.

LE FEVRE-CARPENTER (Herman Conkley, mgr.): Sioux Falls, S. D., indefinite.

MACK, WILBUR: Mansfield, O., June 8-July 4.

MARKS BROTHERS (No. 1; Tom Marks, mgr.): London Can.—indefinite.

MARKS BROTHERS (Geo and Ole Marks, mgrs.): Chrystler Lake, Can., June 15-20.

ROSENTHAL DRAMATIC: New Bedford, Mass., June 15-17, Fall River 18-20.

SHILLEY, JESSIE: Spokane, Wash., May 25—indefinite.

SPOONER DRAMATIC (W. Dick Harrison, mgr.): Austin, Tex., June 15-July 11.

TUCKER, LILLIAN (Joe Sautry, mgr.): Quebec, Can.—indefinite.

VAN DYKE AND EATON (H. Walter Van Dyke): Galesburg, Ill., June 15-20, Springfield 21.

VAN DYKE AND EATON (C. Mack, mgr.): Davenport, Ia., May 18-Aug. 2.

WINNINGER BROTHERS: Ironwood, Mich., June 15-21.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Sam S. Shubert and Nixon and Zimmerman, mgrs.): Chicago, Ill., May 17—indefinite.

A CHINESE HONEYMOON: Boston, Mass.—indefinite.

AMSDEN OPERA (Claude Amsden, mgr.): Lancaster, Pa., May 30-Sept. 5.

BABES IN TOYLAND: Chicago, Ill., June 17—indefinite.

BLONDE IN BLACK: New York city June 8—indefinite.

BOSTON IDEAL: Milwaukee, Wis., June 15—indefinite.

BOSTON IDEAL OPERA: Mobile, Ala., July 1—indefinite.

CASTLETON OPERA: Paris, Tex., June 15-20.

CENTRAL OPERA (Leopold Fuenkenstein, mgr.): Beaver Falls, Pa., June 15-22.

CHASE'S COMIC OPERA: Washington, D. C., June 8—indefinite.

CHESTER PARK OPERA: Cincinnati, O., June 25—indefinite.

DALY, AUGUSTIN, MUSICAL: San Francisco, Cal., May 25-July 18.

DELMAR OPERA: St. Louis, Mo.—indefinite.

DUQUESNE GARDEN OPERA: Pittsburg, Pa., May 25—indefinite.

DUFF, J. C., COMIC OPERA: San Francisco, Cal.—indefinite.

MANHATTAN OPERA (Herbert Salinger, mgr.): Elmira, N. Y., June 15—indefinite.

MOUNTAIN PARK OPERA: Holyoke, Mass., June 15-20.

NORTHWESTERN OPERA: Duluth, Minn., June 8—indefinite.

OLYMPIA OPERA: New Orleans, La., June 7—indefinite.

ORPHEUM OPERA: Brooklyn, N. Y., May 18—indefinite.

PEGGY FROM PARIS (Henry W. Savage, pres.): Boston, Mass., May 12—indefinite.

ROBINSON COMIC OPERA (Frank V. French, mgr.): Atlanta, Ga., June 15-27.

ROSENTHAL OPERA: Fall River, Mass., June 1-July 18.

STEWART OPERA: New York city June 1-13.

TERRACE GARDEN OPERA: New York city—indefinite.

THE BEGGAR PRINCE: Des Moines, Ia., June 1-20.

THE KNICKERBOCKER GIRL: New York city June 15—indefinite.

THE PRINCE OF PILSEN (Henry W. Savage, pres.): New York city March 17—indefinite.

THE RUNAWAYS: New York city May 11—indefinite.

THE STROLLERS: Atlantic City June 15-27.

THE TENDERFOOT: Chicago, Ill., April 20—indefinite.

THE TELEPHONE GIRL: Berwyn Beach, N. Y., June 15—indefinite.

THE VOYAGERS: Chicago, Ill.—indefinite.

THE WIZARD OF OZ: New York city Jan. 20—indefinite.

VALLEY OPERA: Syracuse, N. Y., June 15—indefinite.

WHEN JOHNNY COMES MARCHING HOME: Chicago, Ill., May 11—indefinite.

WILNER OPERA: Duluth, Minn., June 1-Aug. 8.

MINSTRELS.

AUSTIN AND LAYNE'S: Ironton, O., June 15-17, Waverly 18-20.

BUSH TEMPLE MINSTRELS: Chicago, Ill., June 15—indefinite.

DOCKSTADER'S: Atlantic City, July 16.

FIELDS AND HANSON'S: Middletown, Conn., June 15-20.

GREEN'S, CHRIS: Paterson, N. J., June 8-20.

JUVENILE MINSTRELS: Southampton, N. Y., June 15-19.

TOPACK AND COLE'S: Allentown, Pa., June 15-20.

VOGEL'S, JNO. W. (Jno. W. Vogel, mgr.): Madison, Wis., June 15, Janesville 17, Belvidere, Ill., 18, Macomb 19, Waukesha, Wis., 20, Kenosha 21, Chicago, Ill., 22—indefinite.

VARIETY.

BLACK CROOK BURLESQUERS: Cleveland, O., June 15-20.

INVADERS BURLESQUERS: Milwaukee, Wis., June 7-20.

MISS NEW YORK: Buffalo, N. Y., June 15-20.

O'BRIEN, JACK: Baltimore, Md., June 15, Wilmington, Del., 17, Chester, Pa., 18, Camden, N. J., 19, Atlantic City 20, Philadelphia, Pa., 21-27.

THEATRE REPUBLIC MINSTRELS AND BURLESQUE: San Francisco, Cal., April 12—indefinite.

VERNON'S VAUDEVILLES (Boy B. Vernon, mgr.): Amityville, L. I., June 15, Babylon 17, Center Moriches 18, Good Ground 19, Southampton 20, Easthampton 22, Bridge 23, Greenport 25, Northport 26, Oyster Bay 27.

CIRCUSES.

BARNUM AND BAILEY'S: Providence, R. I., June 15, 16, Hartford, Conn., 18, Bridgeport 20, Portland, Me., 22.

BOSTOCK'S TRAINED ANIMALS: Coney Island, N. Y., May 25—indefinite.

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BUFFALO BILL'S WILD WEST: Kidderminster, Eng., June 16, Dudley 17, Wolverhampton 18, Stafford 19, Coventry 20, Rugby 22, Leamington 23, Oxford 24, Reading 27, Swindon 29, Cheltenham 30, Gloucester July 1, Hereford 2, Abergavenny 3.

BURNS AND CO.'S: Ashland, Wis., June 15, 16.

CHAPMAN'S: Emsck, Pa., June 15, West Brownsville 17, Coal City 18.

DARLING PONY AND DOG SHOW (S. J. Money, mgr.): Poughkeepsie, N. Y., June 15, Yonkers 17.

FOREPAUGH AND SELLS BROTHERS: Manitowoc, Wis., June 16, Sheboygan 17, Fond du Lac 18, Appleton 19, Wausau, Mich., 20, Menominee 22, Escanaba 23, Marquette 24, Ishpeming 25, Hancock 26, Calumet 27.

HAGENBECK'S, CARL, TRAINED ANIMALS: Boston, Mass., June 8-20.

HARGRAVES: Little Falls, N. Y., June 16, Fort Plain 17, Amsterdam 18, Schenectady 19, Saratoga 20.

KEYSTONE: Manchester, Md., June 16, Linsboro, Pa., 17.

LOWERY BROS.: Osceola, Pa., June 16, Knoxville 17.

MAIN, WALTER: Peterboro, Can., June 16, Tweed 17, Smith Falls 18, Three Rivers 19, Quebec 20.

NORLEY'S: Columbia, S. C., Sept. 25—indefinite.

RINGLING BROTHERS: Woodstock, Can., June 16, St. Thomas 17, Chatham 18, Detroit, Mich., 20, Toledo, O., 22.

SADLIER'S, GIO.: Salem, Mass., June 16, Lynn 17, Newburyport 18, Portsmouth, N. H., 19, Biddeford, Me., 20.

SMITH'S DOG AND PONY: Brookfield, Pa., June 16, Hartford 17, Jacksonville 18.

WALLACE'S: Sioux City, Ia., June 16, Ida Grove 17, Boone 18, Des Moines 19, Atlantic 20.

WELSH BROS.: Mahanoy City, Pa., June 16, Ashland 17, Mount Carmel 18, Shamokin 19, Milton 20.

WHITNEY'S: Sherwood, Mich., June 16.

MISCELLANEOUS.

BUTLER'S, HELEN MAY, BAND: Baltimore, Md., June 1-20.

CANADIAN COLORED CONCERT: Otsego, Mich., June 16, Allegan 17, Delton 18, Vermontville 19, Eaton Rapids 20, 21.

CANADIAN JUBILEE SINGERS: Georgetown, Can., June 16, Exeter 17.

CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): New York city June 16—indefinite.

DOERING CONTINENTAL CARNIVAL: Newburg, N. Y., June 15-20.

DUSS (Metropolitan Opera House Orchestra; R. E. Johnston, mgr.): New York city May 31—indefinite.

FLINT, MR. AND MRS. HERBERT L.: Hancock, Mich., June 15-20, Calumet 22-27.

GASKILL-MUNDY CARNIVAL: East St. Louis, Ill., June 1-27.

GRIFFITH (Hypnotist): Rochester, Minn., June 15-20, Owatonna 22-27.

HANCOCK OPERA CO. (Lawrence Lewis, mgr.): Houston, Tex., June 15-20, Galveston 21-27.

HEINEMAN, VICTOR, ORCHESTRA: Philadelphia, Pa., indefinite.

IVES BAND: St. Louis, Mo.—indefinite.

LIBERATI MILITARY BAND (J. F. Stolts, mgr.): Kansas City, Mo., May 31-June 20.

PAULINE BROTHERS' AMPITHEATRE: Bay City, Mich., June 15—indefinite.

PRESCELLS (Chas. Hine, mgr.): Bristol, N. H., June 15-20, Ashland 22-27.

ROBINSON'S CARNIVAL: Indiana, Pa., June 15-20.

(Received too late for classification.)

A BREEZY TIME (Grant Heth, mgr.): Coburg, Can., June 19, Oshawa, 20, Port Hope 22, Trenton 23, Belleville 24, Picton 25, Deseronto 26, Napanee 27.

CHANDLER-STURGEON COMEDY: Defiance, O., June 14—indefinite.

CRESCENT STOCK (C. T. Eagleton, mgr.): Clairmont, W. Va., June 15-20.

FERRIS STOCK (G. W. Winters, mgr.): Omaha, Neb.—indefinite.

MARKS BROS. (E. W. Marks, mgr.): Perth, Can., June 15-27.

SULBERT, LAURA, STOCK (Chas. W. Burrill, mgr.): Champaign, Ill.—indefinite.

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MATHES, CLARA: New Whatcom, Wash., June 15-20.

SEWARD SHOW (Arthur J. Chisam, mgr.): Paducah, Ky.—indefinite.

OPEN TIME.

KANSAS.—Chanute—William Opera House, Sept. 14-19, 22-26, Oct. 5-10, Nov. 16-21, Dec. 11, 12, 21-26, Jan. 1, 2, 4, 18, 19, 25-30.
Galena—Sapp's Opera House, September and October.

NORTH DAKOTA.—Jamestown—Opera House, Sept. 14-26, Nov. 1-30, Dec. 1-4, 18-26, Feb. 1-3, 25-29, March 14-21, April 1-14, 28, 30, May 1-31.

PENNSYLVANIA.—Kittanning—Grand Opera House, September, October, November.
Punxsutawney—Opera House, September, October, November.
Somerset—Opera House, Nov. 20, 21.

TEXAS.—Gatesville—Saunders Opera House, June, July and August.

WYOMING.—Sheridan—New Opera House, June and July.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—A. and pets, farces of new and original and vaudeville played favor with the parks and resorts, especially for the hot day.—The Lasky Feature Co. will be the attraction at the Majestic next week, with Blanche Walsh in the title role of Sapho.—Lyric Dramatic Stock Co. holds forth at the Bijou Dream, with Alice Fleming as leading woman.—The Four Cohans in the performance of the Temperance by the stock co. this week.—Mr. and Mrs. Fiske, Caroline Hamilton, the Barrows and Mason and Mason.—The offerings at Sam T. Jack's are The Chop Chop Girls and Dixie and Lansdowne by the burlesquers, with Miss Jack, Abbie Vincent, Jessie Thompson, and the Lansdowne girls, principals. The city Theatre, Dave and Tom Lewis, Queen Rose, and electrical features, continue; and Lasky vaudeville holds this week and next. Hilda Thomas, Hilary and Nelson, Harry and Emma, Mabel Beaumont, and McCree's dogs and monkeys.—Other Opera House bills: Ben Hur and Quincy Adams Sawyer; Miss Hook of Holland, Kathryn Kidder and Frank Worthing, Lovell and Allison, Charles Hawtrey and Ida Brooks Hallagher and Barrett, Hopper and Dolly, Aerial Shaws, Young and Brooks, Compere and Vernon, the Bowers, Fred Watkins, and Kate McCracken.—Stubbs' closed season tonight with the Black Crook Burlesquers.—Hyde Bros. is announced to lead the Majestic Temple bill week 21.

E. R. MACKAY.

BOSTON, MASS.—Lillian Burkhart, always a prime favorite at Keith's, heads the interesting programme of that house this week and appears in A Stranger Here. It is a capital play and gives her splendid opportunities. Others in the bill are James Kennard Conroy, Harry Brown, Jordan and Welch, the Tuxedo Comedy Four, Frank Gardner and Lottie Vincent, Leroy and Levanion, and W. J. Tompkins. The Fadette Orchestra continues with an entirely new programme.—At the Palace this week the efforts of the Howard burlesque co. are supplemented by an able quadrilling of Flinn and Warren, May Bonin, Kenyon and Horton, West and Mack, and Barrett Brothers.—In addition to the regular burlesque at the Howard Athenæum a vaudeville is presented, including Garrity Sisters, Rice Brothers, Riley and Hughes, Dan Quinlan, Levino and Leonard, Tyrant and Forrest, John E. Drew, Cliff Gordon, J. W. Clifford, and Kennedy and Peterson.—At the vaudeville theatre at Austin and Stone's the bill including Emile Payne, Carrington and Conroy, Johnson and West, Davenport and Kelley, Burns and Morgan, Harry Ray, Marion Sawtelle, Hartley and Graham, Winstanley and Sullivan, and David and Carrie Brinkley.—Norumbega Park is quite the veteran of the open air resorts, for this is its third week. The bill includes the Cyclo-Velodrome, Gavin and Platt, the De Witts, Diamond and Reon, and Manning and Crawford.—Lexington Park is now open for the season and the bill this week includes Little and Pritshow, Fitzgibbon, McCoy and Fitzgibbon, Salvino Brothers, and F. Louie.—Idylla Vyner and Harry Evans, both of the burlesque co. at the Palace, were married last week at the Church of the Redeemer, South Boston. The bride's name was Warland.

JAY BENTON.

SAN FRANCISCO, CAL.—Orpheum (John Morrisey, mgr.): The bill that kept this house jammed at every performance week ending 6 was a remarkable one in many respects. It comprised the following: Paxton's Living Art Panorama of Parisian Models; the Three Rickfords, acrobats; Lutz Brothers, miscellaneous musicalities and rifle shooting (one of the brothers being armless); Harry Le Clair, sketches of famous actresses; Fermane Brothers, English clowns; Selma Bawlston, songs, impersonations and dances; Martell, funambulist, bicyclist and unicyclist; the Two Balleys, colored entertainers, and Mary Hampton and co. in The Melodrama. The new faces appearing were: Frank Keenan and co., Hanlon's Pantomime co., Hale and Francis, and Russell and Locke.—Chutes (Ed. Levy, mgr.): Fine business to an excellent programme week ending 7, in which the following figured: The Spraguillas, novelty musical sketchers; Connors and Connors, singing and dancing; Richard and Maggie Leonie, athletes; H. B. Burton, characterist; Christy and Willis, tramp juggler and the premiere danseuse; Devaney and Allen, in Fun on the Plantation; Jessie Dale, baritone, in illustrated songs, and the animatoscope.

O. J. MITCHELL.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): Chow-Chow was the attraction opening here 7, and business was good. The performance was one of the most highly appreciated of any during the season, both the piece itself and the co. being unusually commendable. The music was catchy and pretty, and the leading entertainers were ably supported by an efficient chorus. The author, Joseph Howard, made a tremendous hit in the principal role, and admirable work was done by F. W. Peters, Ina Howard, and Nellie Peters. Rubes and Roses 14-20.

CLAUDE L. N. NORRIS.

DETROIT, MICH.—At the Temple Manager Moore week 8-13 features as headliners McMahon and Chapelle's Watermelon Girls, a dainty conceit numbering twelve persons, who are all skilled performers. The act is greatly strengthened by pretty scenery. Winchell Smith and co. present A Friend in Need. Joe Flynn retains his popularity. Hodgkins and Keith, Three Polos, Marion Littlefield, Lew Wren, with whistling solos and imitations, the most taking number on the bill; O'Rourke and Burnette Trio, and the biograph were also in the bill.

A. FRANCIS.

NEWARK, N. J.—Proctor's has had no better bill during the season than that offered 8-13. The headliners were Edward Lang's co. in a comic opera satire called Princess Pilorah. The Claflin Sisters were a close second. Able assistance was given by Lonzo Haskell, Three Westons, Valesca, Hutchinson and Bainbridge, Bohannon and Corey, Waldorf and Mendez, and the kalatechnoscope.—Waldmann's was cast 8-13. Outward indications show that the promised improvements and renovations are already going forward.

C. L. NELSON.

PROVIDENCE, R. I.—Westminster (George H. Batcheller, mgr.): For the last week of the season, 8-13, an entertainment by Cavanaugh and Hamilton's Extravaganzas co. drew fair houses. The programme was good, with specialties by Emma Potter, Walsh and Thorn, L. C. Mettler, the Great Platte, Grace Belmont, Laura Houston, and Cavanaugh and Hamilton.—At Chestnut Grove 9-13 were Wynn and Hart, John E. Drew, Hermanetti Brothers, Blackford and West, and Wink and Mack.

HOWARD C. RIPLEY.

CINCINNATI, O.—Mlle. Pelletier revealed a fine soprano voice in a number of choice songs at Coney Island 7-13, and her performance was easily the feature of the week. Manvro, the gymnast; Miles and Mignon, in an athletic turn, and Beasley, the juggler, completed the bill.—At Chester Park 7-13 were the Khelsts, in a musical act; Annette Moore, in songs; the Girdellers, in some difficult feats of balancing; the Trolley Car Trio, in an acrobatic burlesque, and Al. Waltz.

H. A. SUTTON.

TOLEDO, O.—Casino (Frank Burt, mgr.): Bill the week closing 13 was: Keough and Ballard, Parros Brothers, Stebleton and Chaney, the Grossons, Reiff Brothers, and the Wilsons.—Farm (Otto Klives, mgr.): J. F. Kelly and Dorothy Kent, the Whitesides, Bowman and Adele, Hal Davis and Inez Macauley, Vera King, and Piccolo Midgets.—Bellevue Park (J. W. McCormick, mgr.): Prevost and Prevost, Reid and Gilbert, Ferguson and Mack, Little and Pritshow, and Mr. and Mrs. Jack Burch.

C. M. EDSON.

PHILADELPHIA, PA.—Keith's New Chestnut Street Theatre presents this week Charles Dickson in Heart-to-Heart Talks, Haines and Vidocq, Jules and Ella Garrison, Musical Duke, Six Glenserittes, Techow's cats, D'Ungo Brothers, Morris and Blair, Gorman and West, Sanderson, Ferguson and Mack, the Harpers, Carolyn B. Young, Ed Estus, and the motion pictures. Business, as usual, is large.

S. FERNBERGER.

CLEVELAND, O.—Star (Drew and Campbell, mgrs.): Black Crook Extravaganza co. will be at this popular house 15-20. The specialties are by Minnie May Thompson, Three Graces, Fry and Allen, Williams, Adams and co., Hilton and Adams, and Schaefer, Stilwell and Schaefer.—Bostock's Animal Arena continues to give good entertainments at Manhattan Beach, and the patronage keeps up in spite of the inclement weather.

WILLIAM CRASTON.

BAYONNE, N. J.—Frank's Opera House (Charles Kanter, mgr.): Big business prevails. Appearing 8-13 were Lillian Tyce, Fiske and McDonough, Edward Doyle, Matthews and Ashley, Menkin and McCarthy, Casey and Le Clair, Smirl and Kessner, Revere Sisters, and the Majestic Four.

WALTER C. SMITH.

PORTLAND, ORE.—The fifth week of vaudeville at Cordray's under the direction of Edward Shields shows no diminution in the popularity of this form of summer entertainment. The acts, singly and in combination, were distinctly the best so far presented. The bill was accorded the substantial endorsement of increased business and pleased audiences. The topliners in merit among the newcomers were Harry Sawyer, in mimicry; Mann and Frank, comedy acts, and Mullally Sisters, in song and dance. The new features for the opening 7 are Ernie and Howpenger, acrobats; Flinn and Flinn, Stanley and Scanlon, and Rynden and Arenn.—It looks as if we are to have a plethora of vaudeville in the near future. What with Cordray's running merrily along a money making gait and the Central Park, the Winter Garden and several lesser places going, it is now announced that the newly finished and furnished Empire Theatre will open 15 with vaudeville, and a week later Shields will transfer his field of work to his newly enlarged park.—Ray Bronson has been engaged to manage Shields' Vaudeville Park at Spokane.

REVERE BEACH, MASS.—Everything points to a successful season at this Boston breathing spot. The patronage has been so far very much heavier than last year.—Point of Pines (William H. O'Neil, mgr.): Ellis Proctor Otis, Manuel Romain, Howard Brothers, Gilbert Sarony, Pierce and Maxie, Murphy and Andrews, Drummer Quartette, and Lynn Cadet Band gave excellent performances to good business week 14. Celestial Vaudeville co. 15-21, with Loop the Loop as the outdoor attraction.—Point Ocean co. will open 20.—Nantasket Garden (W. E. O'Neil, mgr.): Al. and Maude Anderson's Lady Alice co. opened a week's engagement 14 to crowded houses.—Nixon: The new theatre opens 27 with The Johnstown Flood.—At the Bowdoin Square Theatre, the wire performance, closed engagement 13, and Manager Puttnam adds a Punch and Judy show.—The Burning of Heaven City continues to draw excellent houses at the electric theatre.

YOUNGSTOWN, O.—Idora Park (M. Stanley, mgr.): Week 6: Zoo Kino, Leonard, Teed and Lucille, Carlton and Terry, and Three Sullivans; business good. Week 13: Mr. and Mrs. William Bebens, Dewitt Family, Bell, Roberts, Keen, and Brown and Nesbitt.—Avon Park (Joseph W. Wilson, mgr.): Week 8: Elevated Cycle Whirl, Vienna Ladies' Orchestra, Litz's Gun, Antonio Van Goffe, Berrens and Dupree, Wynne Wallace, Clark and Duncan, Courtney Brothers, and Billy Link. Week 15: Steve Jonathan, Charles Hoefler, Bessie Phillips, the Merrilies, the Whitesides, and Clark and Duncan. Business excellent.—Item: Charles Lichtman, of Idora Park orchestra, is wearing a fine straw hat, presented by Comedian Pete Baker while here recently.

LIMA, O.—McBeth Park (L. H. Cunningham, mgr.): The park opened 7 to immense business and well pleased audiences, presenting Francesca Redding and co., John G. McDowell, Lew Wells, Castellat and Hall, and the projectiscope.—A new and elegant theatre has been added to the park, the dancing pavilion enlarged, a roller coaster and pony track as additional attractions, making it second to none in this section. L. H. Cunningham, formerly manager of the Faurot in this city and manager of the Marvin Theatre in Findlay, will have charge during the season. Mr. Cunningham's popularity with the profession and public is a guarantee for a most successful season for McBeth's.

LOS ANGELES, CAL.—Orpheum: Martini and Max Millian opened the bill week 1. Their act is very laughable. Whitney Brothers in musical novelties were quite pleasing. Freydo Brothers as acrobatic marvels did nothing startling. Of the holdovers James J. Corbett and Fisher and Carroll continued great favorites. The rest were Kennedy and Rooney, Julia Ring, and the biograph.—Chutes (Hy. Koch, mgr.): For week 1 the bill contained Shaw and Clifton, Ed Fleming, Lorie Fields, and Robert A. Hasel.—Item: Plans are being drawn for J. E. Waldeck, local treasurer of the Orpheum, for a popular priced vaudeville house. The house will be located on Spring Street, between Fourth and Fifth, and will be ready by next Fall.

SALT LAKE CITY, UTAH.—Kelly's Vaudeville co. has made good at the Pettie Theatre at Calder's Park.—Professor McClellan and Manager F. H. Stevenson are hard at work drilling members of the Salt Palace Opera co. in Little Christopher.—The Salt Lake Press Club will present at the Salt Lake Theatre 9 a burlesque of Uncle Tom's Cabin. City Councilman Black, weighing 365 pounds, will play Eliza's child. "Ted" Godwin, of "Godwin's Weekly," will play Topsy. The house is sold out at double prices.—Manager Myers, of the Salt Palace, in arranging for a first-class vaudeville co., to open the Salt Palace Theatre.

PEORIA, ILL.—Prospect Heights Park (Will Nash, mgr.): Week 8: Five good vaudeville acts, with Madge Maitland a special favorite. Attendance O. K.—Weast's (P. A. Weast, prop.): Week 8: Spissell Brothers, Bandy and Wilson, Anderson and Wallace, Rozar Trio, and the Robinson Sisters. Good bill to good attendance.—Jacobs' (A. F. Jacobs, prop.): Week 8: The Niemeyers, Delaney and Estelle, and Wallace and Beach. Programme and crowds all right.

LANCASTER, PA.—Woolworth Roof-Garden (John B. Peoples, prop. and mgr.): Business continued large 8-13. Haines and Vidocq, Donahue and Nichols, and the Three Livingstons made hits decidedly palpable, while Harry B. Lester, Tommy Hayes, Mead and Bennett, and Jones and Sutton were well received. For 15-20: Caufield and Carleton, Scott Brothers, Maddox and Wayne, Lashins and Patterson, and Kelly Family.—Item: Hugo Marks, musical director of the Garden, is making an impression by his excellent performance on the piano.

WALLA WALLA, WASH.—New Theatre: Week 1-6 dark.—Walla Walla Theatre and Biograph Co. (Thompson and Thompson, mgrs.): Week 1-6: The Owens headed the bill and made a hit. Violet Roberts and the biograph were also here.—Item: H. Nelson and William Ramsea, with Shields Vaudeville Park, have arrived from Portland, Ore. Nelson says that they will open about 22.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, mgr.): The Metropolitan Burlesquers are giving a good bill. One of the features is the sparring of Jack Munroe.—Sohmer Park is now in full swing for the Summer. Zeno, Carl and Zeno, Burto-Lowandes Circus, La Tosca, Silvers and Emrie, Rosini and Stevens, and Laviano's Band go to make up an excellent programme.

SPRINGFIELD, O.—Spring Grove Casino (L. J. Dalle, mgr.): The season opened May 30, with Master Rankin Beach as the attraction. Attendance has been light because of bad weather. Week 7-13: The Kelly show, including Fawcett, Lew Palmer, Zara and Zara, Fanny Donovan, and Gardner, West and Sunshine. Good patronage, considering the bad weather. Esmeralda and co. 14-20.

SOUTH BEND, IND.—Auditorium (Harry G. Sommers, mgr.): Week 8-13: Press Eldridge, Mr. and Mrs. Robyns, Norton and Russell, Rice and Provost, and Winne Winslow opened to packed house; excellent bill.—Vaudeville Pavilion: Week 7-13: Bentham and Vreeman, Besnah and Miller, Milo Vagge, Lamoreaux and Wallace, James Connors, Leslie and Curdy, and the kinodrome; weak bill to poor business.

NEW ORLEANS, LA.—West End (J. J. Corcoran, mgr.): Big crowds continue the rule. Veasey's Concert Band is the musical feature. Flo Adler remains for another week, and her singing has made a hit. Cona and Conrad, in a novel trapeze act, do a clever and exciting turn, and the vitagraph continues its popularity.

BUFFALO, N. Y.—Shea's have an exceptionally good bill week 8-13, including Frederick Bond and co., Musical Johnstons, Kaufman Troupe, Flood Brothers, Maddock and Wayne, Orpheum Comedy Four, Onay and Delmo, and Finley and Burke.—The Lafayette is doing a good business. Week 15, Miss New York, Jr.

LONDON, ONT.—Springbank Park (Charles E. A. Carr, mgr.): Week 8-13: Darmody, Fox and Summers, Lucila Wilson, Gracey and Burnett, Allen Wightman, and Burr and Brockensnire. Bill and business satisfactory. Week 15-20: Hayes and Gaston, Le Page, Flood Brothers, Bartlett and Collins, McConnell, and Burr and Brockenshire.

SAGINAW, MICH.—Riverside Park Casino (John McCarthey, mgr.): Week May 31-6: Ferguson and Mack, Adele Purvis Ouri, Trask and Rogers, Sudo Kitchil, Ramza, and Arno. Excellent business. Week 7-13: Martinetti and Grossi, Anna Whitney, Jordan and Crouch, Buckeye Trio, C. L. Preston, and the kinodrome.

BATH, ME.—Merry Meeting Park, Brunswick, opened 8 with J. W. Gorman's Olympia co. J. W. Blackwell will manage the Park this season. The entertainers are Mortimer and Rich, James Irwin, Ward and Raymond, Killeen and Murphy, and Hubert Doveau. Good business.

WINNIPEG, MAN.—River Park (H. P. Hammerton, mgr.): Tips and Frits in balloon ascensions, the Edgertons, trapeze; Bennett's Dramatic co. in A Wife's Peril, and The Ocean Wave; Zat Zams in mystery and songs, Jones and Harrison's electric theatre, Palmer and H. T. King in comedy.

MINNEAPOLIS, MINN.—The Innocent Beauties gave a very satisfactory performance at the Dewey May 31 before a large and enthusiastic audience. The olio: Mosley and Mosley, Bostedo Sisters, Prince Sisters, Busch de Vere Trio, and the McCall Trio. Week 7, same co. to good houses.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees; M. H. Singer, mgr.): The Invaders presented a musical comedy, giving one of the best performances of the season to large audiences May 31-6. Howard and Emerson scored heavily. Regular season closed 6.

FORT WAYNE, IND.—Robison Park (George H. Fisher, mgr.): Week commencing 7 opened up to big business. Smith and Fuller made a big hit at every performance. Balance of bill: Kelly and Violette, John Thiray, Pelot, and Gilham and Murray.

SCHENECTADY, N. Y.—People's (Hamilton and Miller, mgrs.): B. R. O. still prevails here. Among those appearing 8 were Billy Barlow, Ed. and Rolla White, Stumes and Lewis, Mlle. Beatrice, Niblo and Reilly, and Alenine and Humton.

BETHLEHEM, PA.—Rittersville Park: Metropolitan Vaudeville co. 6.—Dorney Park: Bryant and Saville's Minstrels May 25-30 pleased large audiences. Vaudeville bill headed by Crimmins and Gore 1-6 well received by good attendance.

ERIE, PA.—Waldameer (H. F. Wilbor, mgr.): Opening week 8-15: Gertie Morton, Collins and Reynolds, Fernandes and May, Harry Hastings, Frank Whitman, and Lorre Trio. Large crowds.

GREENSBORO, N. C.—Lindley Park Casino: Week 8-13: Adelaide Gan, Signor Guilmette, Gray and Graham, Bertha Dorian, Walter Stetson, and Nelda Herrman. Business and performances good.

COLUMBUS, GA.—Wildwood Park (Springer and Peterson, mgrs.): Week 1-6 good business with Middleton and Leighton, Pearl Orr, James Orr, John Mooney, and Mabel Moore.

VICKSBURG, MISS.—Casino Park (Henry L. Mayer, mgr.): Opened 1 to good business. Bill week 7-13: Harry Wise, Sadie Townsend, Carlson Brothers, Leah Russell, Browning Sisters, and Louise and Alma.

SAGINAW, MICH.—Riverside Park Casino (John McCarthey, mgr.): Week May 31-6: Ferguson and Mack, Adele Purvis Ouri, Trask and Rogers, Sudo Kitchil, Ramza and Arno. Excellent business.

ALLENTOWN, PA.—Central Park: New York Vaudeville Stars 8-13. Co. includes Tony Baker, Payne and Lore, Frank Boy, Fitzpatrick and Tapper, Professor Bliss, and Ed. and Josie Evans.

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TELEGRAPHIC NEWS

CHICAGO.

The Summer Lull in Playland—New Theatre to Open—Gossip.

(Special to The Mirror.)

CHICAGO, June 15.

Things theatrically are remarkably quiet, and nothing novel or exciting is the best that can be said for Chicago at present.

Preparations for the new McDonough-Herbert musical extravaganza, Babes in Toyland, which is the second offering of Fred R. Hamlin and Julian Mitchell, have progressed finely, and the first performance will take place Wednesday night at the Grand. Much is expected of the new production, because of the signal success of The Wizard of Oz of last year, and the producers assert that they will attempt to outdo that in every way.

Mrs. Burnett's pretty play, The Little Princess, now in its fourth week, has done so well at Powers' that the engagement has been lengthened to six weeks in place of the four originally intended. Millie James and her little associates have captivated Chicago, as is evidenced by the uniformly large audiences.

A Chinese Honeymoon is in its fifth week at the Illinois. Mr. Seabrooke and Katie Barry continue to be the features of the entertainment, the end of which is not yet announced.

When Johnny Comes Marching Home is a great success at McVicker's and is now well into its second month. Sallie Louise has introduced a crinoline gas scene, "Hoop the Hoop," that has proved graceful and effective. This is "Rush" night, the occasion of the annual theatre party of the students, faculty and alumni of Rush Medical College, the entire lower floor of the theatre being taken by them.

The Tenderfoot, at the Dearborn, is still the best of our Summer attractions and has ten weeks of great business to its credit. Changes that help have been made, but interpolations and specialties are not among them, and the performance affords great pleasure. The run is intended to last out the Summer.

Robert Mantell still goes on at the Grand Northern to rather indifferent business. The Irish Patriot has pleased, though the engagement has not been remunerative and will end June 27. Out of the Fold, with Silvia Bidwell and Theodore Babcock, is announced to follow.

The Voyagers at the La Salle has acquired the dignity of a six weeks' run and has proved rather better than was originally thought possible. A number of changes in the company are to be made, and new faces will be seen in Lovers and Lunatics, to be produced 22.

The Black Tempter, with the Players Stock company, ended its first season Saturday night with the final presentation of The Prince of Quilcura. Manager Gleason's company is a clever one and has done good work, but musical comedy is hardly in its forte.

The Alhambra was the last of the outlying houses to remain in the field, and kept open one week longer than usual. The Buffalo Mystery, in its third week, was the attraction and appeared to please.

The Defender is mentioned as an early offering at the Stockbaker after its Boston engagement.

Marlowe Theatre, a World's Fair house at Sixty-third Street and Stewart Avenue, lately used as a Christian Science Church, will be reopened and added to the Stair-Havlin circuit. H. L. Conroy, a well-known Chicago theatrical man, will be the manager. The theatre will be remodeled and refurnished and will have a seating capacity of 1,500. Oct. 1 is the date set for the opening.

E. R. MACKAY.

BOSTON.

Castle Square Company in Andrey Benton's Cast of Theatre Affairs.

(Special to The Mirror.)

BOSTON, June 15.

Again it is the Castle Square which presents the only change of dramatic bill in Boston, and this time the new piece is really noteworthy. Ordinarily the Castle Square management contents itself with presenting revivals of plays which have been given at high price houses, but this time a New York production of last season, never acted in Boston, is given to mark the return of Mary Hall for the Summer. The play was Andrey, from which it is readily to be inferred that Liebler and Company intend nevertheless to present Eleanor Robson in this play in Boston. It had a large audience to-night and scored a popular hit from the start. Of course the chief honors fell to Miss Hall, who again justified all the nice things which were said of her last Summer when she came here an absolute stranger and went away a prime favorite. She is a delightful little actress, and makes a charming Andrey. John F. Webber and Gertrude Berkley also made their first appearances at the Castle Square.

This is the last week of the engagement of the York State Folks and its excellent company at the Majestic, closing a month of notable business for this season of the year. I only hope that Fred A. Wright will bring the production back some time at the height of the season, for even so many people who are now out of town would pack the house to witness a play so refreshing and thoroughly charming as this has proved itself to be.

A Chinese Honeymoon is now in its seventh week at the Colonial, and will probably remain one week more after this, although if business jumps to high-water mark they may arrange to give a second extension of the engagement. Toby Claude was out of the bill for several performances last week, and in her absence Frances Golden made an instantaneous success as Fi-Fi, and proved herself a valuable comedienne as well as a clever singer.

Peggy From Paris keeps on at the Tremont to splendid business, and shares the honors as a Summer attraction with the Colonial. The first change in the organization since its coming to Boston means the departure of William T. Hodge, who has been especially popular in his new character, but another favorite comes in his place, George Richards, who was for so long a time with A Temperance Town. Mr. Hodge goes with Lisbier and Company next season in Mrs. Wiggs of the Cabbage Patch.

This is the last week of the Hagenbeck animals at Music Hall, and then the Aubrey Stock Company will begin an extended engagement with Devil's Island. The company as made up for the Boston engagement will include Daisy Lee Whipple, Janie Swift, Leah Starr, William A. Beckwith, Harry Humphrey, George Lord, Thomas T. Shea, Billy Walsh, William A. Morton, Charles F. J. White and Thomas Norton.

Manager George W. Magee and his camera have gone to Tuftonboro, N. H., for a couple of weeks at the Summer home of Judge Brackett of this city.

James Gilbert goes to Lakeview, Lowell, to direct the production of the twelve weeks' season of opera given by Joseph I. Flynn, whose company includes Marie Tyler, Margaret Baxter, Mabel Cairnduff, Charles W. Phillips, Blanche Prevette, Ben Lodge, Joseph W. Smith, George MacFarland and Peter Maguire. Tollgate Inn will be the second play.

A. Toxen Worm has been working a number of important innovations in a Chinese Honeymoon, and has made a great stir for the production. One of his best things was having the bridesmaids adopt for one day the startling coiffure which is said to be the vogue at Newport for this Summer.

One of the most striking of all the portraits by Sargent exhibited in the collection at the Art Museum is that which he painted of Ethel Barrymore.

There was a notable demonstration at the Castle Square, 13, on the occasion of the last appearance of Lillian Lawrence before her long vacation. It was very evident that she is more popular than ever at this house, and she will have a hearty welcome whenever she may return.

A divorce suit that promises to attract as much attention as the marriage of the couple a little more than a year ago has just been started. It is brought by John P. Rowell against his wife, Lizzie B. Raymond, who returned to the stage for the production of The Defender. They had been living at the Cecil, on Boylston street, but their apartments were given up a week ago. He was well known in military and brokerage circles when he married. She is a well-known singer from the Howard Athenæum.

Fay Davis's Boston friends have heard from her since the arrival at Queenstown, 10. With her mother she will go at once to Genoa for a pedestrian tour through Italy. She has with her the manuscript of the play in which she is to be starred next season.

R. A. Barnett, who has written plays for cadets and bank officers, tried a new line of work and a two-act farce, King of the Cannibal Islands, which was played by eight children between 10 and 13 years of age last week at Ashmont Hall. It was as bright as his more important theatrical productions.

Charles E. Maltby, the wealthy Harvard student who made a stir by his marriage with Helen Deariger, a chorus girl at the Columbia, has gone to Europe with his family. It is understood that the bride and her family receive a large pecuniary return.

Katherine Call, of a Chinese Honeymoon, proved herself a plucky equestrienne by riding a race against the winning jockey at the Barnum Circus one day last week. The contest was engineered by George Bowles and A. Toxen Worm, and it was the talk of the town. The singer lost by a head, but she got all the glory and a great horseshoe of roses.

H. Pa Bell gave a performance of The Schoolmistress and The Cape Mail at the Bijou last week, the principal parts being well taken by the advanced pupils of the Colonial College of Dramatic Arts. Lottie M. Maxey made a special hit in Rosina Vokes' old part.

Henry Edwards of Cambridge has just returned from a very successful season of eighteen weeks with O'Neill's Monte Cristo, and twenty-three weeks with H. Price Webber. He will spend the Summer at Hull. He has had several offers for next season, but as yet his plans are unsettled.

Mary Hall, who has returned to the Castle Square, will remain there only this Summer, as it is understood that she will join R. H. Sothern's company at the opening of the coming season.

Arthur Miller was in New York most of last week on business connected with Francis Wilson and A Chinese Honeymoon.

R. J. Connelly and his wife are being much entertained in Boston this Summer while they are here with Peggy from Paris.

When it was rumored that John Saunpolis might leave the Castle Square Stock Company the regular patrons of that house signed a protest petition and presented it to the management, urging that he might be retained at whatever cost.

JAY BENTON.

PHILADELPHIA.

Three Theatres Still Open—News Items from Quaker Town.

(Special to The Mirror.)

PHILADELPHIA, June 15.

The two Keith theatres and a Summer season at the Lyceum Theatre covers the amusement field in the Quaker City.

The Bijou Theatre Stock company continues in popular favor, with a well-selected weekly change of noted comedies. To-night and for the rest of the week The Butterflies, beautifully put on with special scenery, pleased a large and critical audience. Frank Worthington, Carmen Davenport, Emile Collins, Nora Shelby, Helen Travers, Frances Korvlish, Jane Irving, A. H. Van Buren, Joseph Galbraith, and Taylor Hughes are in the cast. Dr. Bill, June 22-27.

As the Lyceum Theatre is the only place open in the city devoted to burlesque attractions, the management have wisely determined to lengthen the season and continue for an indefinite term. This week the French Folly Beauty Show is the attraction, with a good list of specialties, prominent being Sam Green, Marguerite Clemenat, Charley McKeever, and Miss Sandy in an athletic sketch; Barrett Trio, and Charles Brooks. Two performances are given daily with large returns. The Brunettes in Blue June 22-27.

Ben Greet will bring his Woodland Players to this city June 18 and 19 in As You Like It, giving an open-air performance at the Manheim Club under the auspices of the Ladies Cricket Club.

J. Fred Zimmerman, the theatrical manager, of this city, will be married June 30 to Vesta Sawtelle, of Malden, Mass.

It is rumored that Frankford capitalists have bid for the large plot of ground adjoining the Empire Theatre and contemplate merging it with the lot on which the theatre now stands, and take down the present structure after next season (1903-'04) and begin about May next to erect one of the largest and most commodious popular priced theatres in the country, in which event Stair and Havlin will shape the policy and control the bookings in conjunction with the present local management, J. Bard Morrell, who has a long lease from the present owners.

Victor Herbert's Orchestra opened to-day at Willow Grove Park for a three weeks' stay.

The Strollers opened to-night at Young's Pier, Atlantic City, for two weeks, to be followed by A Chinese Honeymoon, June 29, for five weeks.

B. FERNBERGER.

WASHINGTON.

Last Week of the Berger Stock—Other Attractions—News and Gossip.

(Special to The Mirror.)

WASHINGTON, June 15.

The Columbia Stock company, who scored a most successful opening week, presents for its second week's bill An American Citizen, again winning golden opinions from a large attendance for an artistic performance of Madeline Lucette Ryley's attractive play. The work of the company to-night further strengthens the strong and favorable impression already made. The engagement has every prospect of being a winner. In the leading roles Eugene Ormonde as Beresford Cruger and Alida Cortelyou as Beatrice Carew again add to their popularity, and the play gives the company exceptionally fine opportunities. Robert V. Ferguson, Geoffrey Stein, William Claggett, W. H. Post, Percy F. Leach, Grace Atwell, Alice Butler, and Harriett Sawyer deserve special mention. Caste is in preparation.

The last week of the engagement of the Berger Stock company at the Lafayette Opera House commenced to-night with Dr. Jekyll and Mr. Hyde to a large audience. John T. Sullivan in the dual role achieved an artistic success, and the supporting company was cast as follows: J. C. Utterson, Esq., William H. Tooker; Reverend Edward Leigh, George C. Pearce; Doctor Lanyon, Frederic Sullivan; Inspector Newcomer, Myron Leffingwell; Poole, William H. Conley; McSweenty, John Daly Murphy; Polly, Susette Jackson, and Alice Leigh. Jane Rivers, were again seen to most excellent advantage. The Gilfen Musical Comedy company will open 29 in The Girl from Paris.

For the ninth week of successful comic opera presentation at Chase's, the Aborn company presents to-night Fra Diavola on an elaborate and pretentious scale, with a cast of principals that includes Dorothy Morton as Zerlina, Hubert Wilkie in the title-role; Robert Broderick and Bernice Holmes as Lord and Lady Alcash, Fred Frear as Beppo, Frank Wooley as Giacomo, Fred Urban, W. B. Thompson, and Frederick Knights. The chorus is particularly strong and effective in its work. The Mascot is the underline.

Robert Downing, who is in Washington, has signed a contract to produce Herbert Bunstead's new comedy, Hon. John Swift, next season, and the initial presentation is promised for this city. Mr. Bunstead is the editor of the Literary West, of San Francisco, and it is said his play has a political and Western flavor, as the scene is laid in Seattle. The title-role, which will be played by Mr. Downing, is the nominee for Governor of Washington—a modern man of the people.

Viola Allen as usual will again make Washington the opening of her starring tour, appearing at the National Theatre as Viola in The Twelfth Night the week commencing Oct. 26.

William H. Crane, the comedian, received a warm welcome on his appearance to-night with the Berger Stock company. Mr. Crane has just concluded a season in Peter Quilter and recently took part in the trial performance of Willard Holcomb's opera, The Wood Witch.

In the plans drawn for the erection of the new Masonic Temple here, a finely appointed theatre was one of the projections, to be leased for a term of years to Frampton R. Chase, the successful proprietor of Chase's, but the building committee has decided that the plan must be altered, as the new temple when built must be entirely devoted to Masonic purposes. This is to be regretted. This popular manager, by the way, is being congratulated on his election as President of the Association of Vaudeville Managers of the United States.

This is G. A. R. week at Cabin John Bridge and Haley's Military Concert Band will give a special programme of patriotic and martial music, reviving old scenes and recollections. An outdoor feature will be contortion acts and exhibitions on the high wire by Professor Maurice A. Joyce and his daughter. Gladys Joyce, while in the Palm Garden Theatre will be exhibited the Wild West Show by the cinematograph.

The French Folly Burlesquers is the week's attraction at Kernan's Lyceum, and it will be succeeded next Monday by Rielly and Woods Big company.

Homer Lind, the baritone, who was last heard here in When Johnny Comes Marching Home, is on a visit to his home in this city. Mr. Lind tells me that his arrangements for next season are not as yet completed, although he will probably star in a repertoire.

JOHN T. WARDE.

ST. LOUIS.

The Flood Recedes and Business Improves—The Park Offerings.

(Special to The Mirror.)

ST. LOUIS, June 15.

Amusement conditions are somewhat more promising than they were a week ago, due largely to the fall in the floods surrounding the city. The parks have all done somewhat better, and the outlook is more cheerful.

Excursions are being given to see the flooded districts, the steamers Gorselia H. Spencer and the City of Providence offering trips through the flooded sections for a small fee. On last Saturday, June 13, the Women's Training School took an excursion on the City of Providence.

The Annual Saengerfest is attracting the lovers of music this week. The affair is to be held at the Liberal Arts Hall on Wednesday, Thursday, and Friday. An orchestra of two hundred and choruses of five thousand will support the soloists who will appear.

At Delmar Park, the Weber and Fields attractions are drawing well. The Cun-cu-rors was the bill last week. To-night Whil-I-Gig opened to good business. Three band concerts are given daily.

Innes and his band have been entertaining the crowds at Suburban Park, and to-night Victor, who is advertised as "the most perfectly formed man in the world," is the feature attraction.

Lawrence Hanley's company at Koerner's has drawn well in Trilby the past week, and both the star in the role of Svengali and his entire support have covered themselves with well earned praise. The current bill is Hamlet, with Mr. Hanley in the title-role.

Vaudeville at West End Heights with the new scenic railway is alluring people in that direction. The bill last week included the World's Comedy Four, Elizabeth Knight, Frederick Brothers and Burns, the De Monides, Albion Brothers, and Charles L. Mayo.

Forest Park Highlands had the Montrose Troupe and other acts, including Professor Seymour's offerings at the Cottage. His were La Paloma and Bandmaster Santleman's fantasy, "Thomas Jefferson."

On June 10 the students of the Lindsley Dramatic School gave their last public performance of the season at Olympic Theatre.

The vaudeville bills at Mannion's Rink included the Faust Trio, Pongo and Leo, Armstrong and Wright and others. Matinees are held Sunday, Wednesday and Saturday.

J. A. NORTON.

CINCINNATI.

The Lagoon Reopens—Pike Theatre Dispute Now in Court.

(Special to The Mirror.)

CINCINNATI, June 15.

Had any of the downtown theatres been open last week they would surely have enjoyed a brisk business, for the weather was of the mid-Winter brand a good portion of the week. By the same token the Summer parks had a good many off nights, on which the employes were about as numerous as the patrons. A grateful change has now occurred, however, and the prospects for this and future weeks are bright.

After two years of idleness the Lagoon reopened yesterday with a very fair attendance. A vaudeville bill and Phinney's United States Band are the attractions.

As foreshadowed last week, the matter of the control of the Pike Theatre site has got into court, or, rather, two different courts, for both sides hastened early last week to invoke legal aid, and between the conflict of jurisdiction and other delays it is safe to predict that its future will not be determined for a year or more.

Lloyd D'Aubigne has been engaged for tenor roles at Chester Park this Summer. So far this is the only engagement announced by the management.

H. A. SUTTON.

BALTIMORE.

Two Conventions at the Monumental City—Electric Park Offers Vaudeville.

(Special to The Mirror.)

BALTIMORE, June 15, 1903.

Baltimore presented an appearance Saturday evening last, the eve of the great "Saengerfest," that began here Sunday afternoon, that signalized the hospitality and generosity of her citizens. The scene was quite worthy of the occasion. The reception concert, given by a chorus of 2,500 children, boys and girls, was a great success, and was received with a decided enthusiasm. President Roosevelt was present at the Grand Concert this evening. Tuesday afternoon the "Kaiser Prize Contest" is held, and on Wednesday the parade and concert at River View Park will occur. The musical director of the concerts is Prof. David Melamet, of this city, who is also the director of the United Singers of Baltimore. From the reception accorded the singers this evening, the prospects are bright for a most decided success.

To-day marks the beginning of the last week of the Eagles' Exposition, which is conducted by the Cashill-Mundy-Levitt Carnival Company. Many new features have been added, among which is Holden, the high diver. The gate receipts have been very gratifying and the attractions have done an enormous business.

The Electric Park offers new attractions this week, presenting a high-class vaudeville bill.

HAROLD RUTLEDGE.

Dore Davidson invites offers; 114 W. 14th St.

PROFESSIONAL DOINGS.

Photo by Harrison, Chicago.

Edwards Davis, M.A., widely known as the "poet preacher," and since then for two seasons with Charles Coghlan, leading man for William Morris and Robert Downing, and now leading man for Melbourne MacDowell, is as versatile, if not as distinguished, as the genial and ubiquitous Burr McIntosh, being the candidate for new literary honors in the publication of a novel entitled "The Unmasking," which was recently accepted by the Grafton Press.

Gus Hill's McFadden's Row of Flats will begin its seventh season about the middle of August and will tour the South and West. Thomas R. Henry will manage the tour and in the company will be Bobby Ralston, Jerry Sullivan, John Thomas, May R. Baker and Adele Rooney and her laughing dog, Nell.

Victoria Walters and Charles H. (Buck) Shaffer have been engaged by Charles H. Yale for the new melodrama, The Way of the Transgressor, which he will next season produce. Mr. Yale has also purchased four Newfoundland dogs, which William T. Stephens will train for the production.

Otoyo, a new comic opera by Melvin G. Winstock and Henry Pincus, with music by William Frederick Peters and lyrics by Harry Beecher, will be produced at the Madison Square Roof Garden on June 27. Herbert Gresham will stage the piece.

Eduard Waldmann, the German-English actor, will be seen next season in Faust in conjunction with The Merchant of Venice and Dr. Jekyll and Mr. Hyde.

The Metropolitan Job Printing Company, by Milliken and Nicholson, attorneys, brought suits in the Supreme Court on Wednesday last, June 10, for $3,631.95 against Charles E. Blaney, and for $147.43 against Charles E. Blaney and Harry Clay Blaney, alleged to be due for goods sold and delivered.

Miyo San, the one-act vaudeville operetta, will be transformed into a two-act opera and will be produced in Boston in July. Adolph Mayer has contracted with Melvin G. Winstock to write the libretto.

Mrs. Samuel Charles has returned to New York, having closed with the Kelcey and Shannon company. Mrs. Charles has again signed for next season with the same company, making her fifth year under the management of D. V. Arthur.

Fred Niblo announces that the Four Cohans' play, The Governor's Son, will open in August and is booked for a tour of thirty-eight weeks. The production will be staged by George M. Cohan, the author, and James Gorman. Charles D. Williams will manage the tour.

Fred Niblo, who will next season produce The Winning Hand, and James Harkins, Jr., the author of the piece, together with artists Ziegfeld and Valentine, spent the past week at the scene of the play, near Worcester, Mass., securing sketches for the scenery and paper.

O. F. Miller, manager of the Alhambra and Star theatres in Milwaukee, the Dewey in Minneapolis and the Star in St. Paul, arrived in town last Wednesday evening, June 10. Mr. Miller is here in the interests of his theatres and is booking legitimate and vaudeville attractions for next season.

The Salvation Army has acquired a beautiful property at Spring Valley, N. Y., which contains 70 acres of ground, a lake and a large mansion. The estate will be utilized as a Summer home for poor children from the cities. The Army has also transferred to this place its Eastern Cherry Tree Home for Waifs and Strays.

Zelie Tilbury, leading woman with Nat C. Goodwin, has been engaged for next season by Charles W. Allen to play Maria in Viola Allen's production of Twelfth Night. Miss Tilbury has appeared in the role in several productions, having enacted the part in the support of Beerbohm Tree in London two seasons ago.

May Stockton, who played the role of Bob in A Little Outcast (Western) last season, has been re-engaged by E. J. Carpenter for the same role next season. Miss Stockton is spending the Summer at Hopkinsville, Ky.

W. B. McCallum has completed arrangements with W. S. Cleveland whereby he secures full management and absolute control of the Cleveland Minstrels for a term of years starting with the coming season of 1903-4.

W. B. McCallum has added these parks to his Summer circuit: Cascade Park, New Castle, Pa.; Central Park, Dunkirk, N. Y.; Junction Park, Beaver, Pa.; Oxford Park, Greensburg, Pa.; Renwick Park, Ithaca, N. Y.

Della Clarke, who was with the Andrew Robson Richard Carvel company during the past season, is recovering from an attack of typhoid fever.

F. C. Whitney has engaged W. J. Ferguson to support Mrs. Le Moyne.

June Van Buskirk, who originated the role of Ella Seaforth in The Earl of Pawtucket, has been engaged for a leading role in the next pantomime at the Drury Lane Theatre, London. Miss Van Buskirk, who is now in Paris, will soon go to London to begin rehearsals.

Chase and Lister will next season produce Mark Swan's comedy, A Runaway Match.

The engagement is announced of J. Fred. Zimmerman and Vesta Howard Sawtelle, a non-professional of Malden, Mass. The wedding will take place on June 30.

Harry Corson Clarke has re-engaged William Hutchinson as stage-manager and James E. Sprott as business-manager for his next season in His Absent Boy, which will begin in August. An office has been opened in Denver for transacting the preliminary business of the tour. Mr. Clarke is in Chicago on business connected with his company.

Dore Davidson invites offers; 114 W. 14th St.

THE FOREIGN STAGE

LONDON.

Gossip of Present and Prospective Plays and Productions.

(Special Correspondence of The Mirror.)

LONDON, June 6.

Although the new heat wave alternated by weather of considerable coldness had not done enough to worry theatrical managers, still more gusts of personal hurly burly set in early in the week to further pester and perplex them. This fresh litany of alarums and excursions started with Beerbohm Tree's revival of Trilby at His Majesty's a few nights ago.

The outbreak occurred in the gallery and was directed against that popular player, Edmund Maurice, who then and there resumed his original character of Taffy. The cause of the ebullition was not far to seek for. You must know that on the night when Manager Frank Curzon opened the rearranged Criterion Theatre minus a gallery, the pit people, annoyed by relays of late comers and irritated at seeing that Curzon had "polled" the pit, showed temper, especially at the end of the performance.

The aforesaid members of the "Finest" proceeded to act as "chuckers-out" (as the London slang phrase has it), and Actor Maurice, moved doubtless by enthusiasm but not by much common sense, leaped over the stalls barrier and began to diligently collaborate in the "chucking."

It was obvious that certain gallery and other first-nighters suddenly remembered their animus against Maurice on making his reappearance for the first time since the Criterion quarrel, for as he made his entrance at His Majesty's the other night a section of the gallery-goers greeted him with volleys of hoots and "boos." This, of course, was unpardonable, for if the anti-Maurice party did wish to thus bullyrag a man who has done the stage some service it would only have been fair to the remainder of the audience to wait until the play was over and not to rudely interrupt the action of the piece in this blatant, not to say "Billingsgate," manner.

This outbreak naturally drew letters to the papers and interviewers to Tree and other managers as to what might, could, would or should be done to prevent such unseemly ebullitions, especially when arranged to occur while some question of the play is to be considered. As for Tree, he says he doesn't intend in future to let any author take a call in his theatre, but will stand and patiently receive all the "boos" himself. This resolve, however, scarcely meets the case I have quoted. The question, like the Beerbohms mentioned by Marie Corelli's friend, William Shakespeare, is "still vexed."

To further increase the general ferment, Sir Charles Wyndham and several other managers and players have been taking the trouble to write letters to the papers over a silly article contributed by the otherwise smart Bart Kennedy denouncing all actor-managers as enemies to the stage, and indeed almost regarding them as members of the dangerous classes. So extravagant a charge carries its own refutation on the face of it, my I. What say you?

Happily there was no noise on the only West End new production of the week. This was a farcical comedy called Just Like Callahan, adapted by Cosmo Gordon Lennox (he has four or five other front names) from Hennequin and Duval's French ploy, Le Coup de Fouet. Whether there would have been any agitation or anther-baiting is hard to say, but anyhow as the piece ended the new iron curtain now compulsory at all playhouses was promptly lowered and the lights were turned down.

Just Like Callaghan is not a great nor even too gay a play, but it might be made serviceable if carefully revised. Anyhow it does not, in my humble judgment, deserve the charge of bold and brazen indecency made against it on Thursday morning by the *Daily Express*. It has a central notion which is very funny in the French, that of a somewhat giddy and not too constant husband inventing a "double" on whom to place his little assignations and things of that sort.

Fred Kerr played very well as this husband, who is driven at last to representing his "double" in his own house. Annie Hughes did well what little she had to do as one of the wives concerned, and Fanny Brough was admirable as an eagle-eyed mommer-in-law whom the adapter, with singularly bad taste, has described in the piece as "a cousin of Charles Hawtrey."

The now annual French invasion of the London stage will be started on Monday by Madame Jeanne Granier at the Garrick and Madame Jane Hading at the Coronet. Moreover, on Monday week La Grande Sarah will start a short season at the Adelphi, thus driving from that historic home of melodrama its latest "blood and thunder" example—namely, Her Second Time on Earth.

But although three of London's theatres will thus be occupied by the above-mentioned three Gallic "stars" (who, of course, are welcome), it is consoling to find that certain important exponents of native talent are about to have more or less opportunity of exploiting themselves. Among these may be mentioned the ever-welcome Mrs. John Wood, who will on Monday appear as the comedy lead in Weedon Grossmith's new play, The Cure, at J. B. Mulholland's new and commodious playhous, The King's, Hammersmith. That other strong favorite, Wilson Barrett, will in the middle of the week test his new In the Middle of June at the Theatre Royal, Middlesbrough, prior to bringing this Elizabethan comedy of stage player life to London anon.

Another British playwright, Alfred C. Calmour to wit, will have a chance of exploitation next Monday week, when at the Queen's Theatre, Manchester, Manager Flanagan (a noted producer) will produce for the first time on any stage the above named poet-playwright's Dante drama. Moreover, on the following Thursday Managers Harrison and Maude will at London's ancient Haymarket Theatre produce young Hubert H. Davies' specially written new play, which has a fine Irish part for Cyril Maude. It is at present called Cousin Kate.

Next Thursday Violoncellist Van Biene (who is usually described as the "actor-'cellist") will at the huge Standard Theatre, Shoreditch, produce for the first time a new version of Rip Van Winkle specially written around him and the violoncello which he always plays as Black-Eyed Susan's sailor husband, William, was said to play the fiddle—namely, "like a hangel."

Two Mirror predictions of yours truly have within the last few days been officially verified. The first was that Lewis Waller *would*, after all his hesitation, take the Imperial Theatre and that certainly his next new production would be the new adaptation of Ruy Blas made by the poet John Davidson. This prediction of mine is now borne out by the announcement that Waller will take over the Imperial next November and that he will then produce the aforesaid new adaptation of Ruy Blas, in the old-time adaptation of which the late great romantic actor, Charles Fechter, made one of his greatest hits.

I regret to have to announce the death this week of my dear old friend, Leon Espinosa, the great ballet-master and mise-en-scene expert, who, since the days of Charles Kean at the Princess', has given the London stage some grand work in his line. His best examples of this were given with Sir Henry Irving, with whom Espinosa visited America some years ago.

The latest theatrical marriage is that of your beautiful citizeness, Suzanne Sheldon (whose last important character was that of poor Huguette in If I Were King at the St. James) to the handsome Henry Ainley, who made so great a hit in Paolo and Francesca at the same theatre. The marriage took place last Monday. The sweet bride's sweet sister has, I learn, just been betrothed to that popular romantic novelist and playwright, Anthony Hope, who was born Hawkins.

Yet another Napoleonic play is about to be produced, notwithstanding the brief run and recent withdrawal of The Exile from the Royalty. This newest Bonaparte play (made on your side) has been secured both for this nation and for yours by Citizens Holbrook Blinn and Norman J. Norman, and its present name is La Belle Marseillaise.

The prolific Charles Hannan, whose many dramas include the adaptation of A Cigarette Maker's Romance for Martin Harvey, has just written another play. It is entitled The Clockwork Man, and will be produced and toured by J. B. Mulholland, of the Metropole, Camberwell, and the King's Theatre, Hammersmith.

Those naughty Sabbath-day players, the Stage Society, will to-morrow (Sunday) evening present for their last performance of the season a triple bill comprising The Golden Rose; or, The Scarlet Woman, described as a "bas-relief in one act;" The Waters of Bitterness, by S. M. Fox, and The Admirable Bashville, adapted by George Bernard Shaw from his excellent pugilistic romance, Cashel Byron's Profession. On the programme G. B. S. has broken out into more or less humor, as thus:

"The play will be produced on an Elizabethan stage, in the Elizabethan manner more or less.

"By special request the incidental music will not be performed. Members wishing to leave at the beginning of the performance are requested to do so unobtrusively.

"No responsibility for this play is accepted by the author, the Secretary, the committee or any one else concerned.

"All demonstrations of displeasure should be reserved until the fall of the curtain."

Apart from the aforesaid French plays, next Monday we are summoned to His Majesty's to see our Laureate's new Scottish drama, Flodden Field, and Kinsey Peile's adaptation of Kipling's little story, "The Man that Was." This performance, which is drawing hundreds of pounds per box, is for the benefit of Guy's Hospital and can only be given for one night. Trilby will be resumed on Tuesday. Also next week it will be necessary for some of us to sample a new drama with the old name, A Life for a Life, at the Grand, Islington, and the aforesaid Wilson Barrett's new play at Middlesbrough.

I learn at the moment of mailing that poor Dan Leno, who again broke down from nervous prostration early in the week, is very bad today; and that the King and Queen are off in an hour or so to see Sir Henry Irving's play, Dante, at Drury Lane.

GAWAIN.

PARIS.

Le Brun Tells of Plays and Productions of the French Capital.

(Special Correspondence of The Mirror.)

PARIS, June 1.

As the season closes one must, in thinking it over, declare that it has not been epoch-making, though we have had many plays, some of which were good, many bad and more indifferent. But now it is mainly over—the theatres are closing and to the Summer resorts the theatre-goers now go. The Renaissance and the Théâtre Antoine have ended their season, and the Théâtre Français, and soon will the Variétés.

It has been so long now since I wrote you that I am at a loss as to where to begin, for I find that I have been so negligent that there are plays and plays that I have not chronicled. And so perhaps it will be as well for me to make a brief list of them all and trust for future reformation.

Let us then wander back to the first part of April, when on the 4th we had at the Théâtre Déjazet the bright and amusing three-act vaudeville of Jean Kolb, Marcel Yver, and Maurice de Féraudy, Ou Est Donc Papa, which was excellently well presented by MM. Bardou and Clement, Mlle. Caumont, and Madame Doria, and which proved to be a success indeed. Then on the 7th, at the Français, we had the pretty little one-act comedy 1807, which, produced some years ago, was revived at a subscription performance.

At the Théâtre Sarah Bernhardt on April 7 we had Raoul Gunsbourg's adaptation of La Damnation de Faust, in which appeared Alvares, Renaud, and Calvé, who was, by the way, fortunate, very, to have escaped so lightly from the aconite poisoning. On the same evening we had at the Palais Royal a *reprise* of Plaisir D'Amour, the three-act vaudeville of Froyez and Berr.

On April 9 at the Marigny there was Les Petites Femmes de Marigny, a *revue* in twelve tableaux by M. de Cottens, and at the Théâtre Cluny M. G. Marot's three-act vaudeville Les Grandes Manœuvres.

On the same evening—the 9th—we had at the Palais Royal the three-act vaudeville of MM. Pericaud, Rosenburg, and Bonnet, which was entitled Tonton. The first two named are actors, and the piece, *eh bien*, it was neither better nor worse than it should have been. MM. Raimond and Gobin acted well and served to amuse, and as for the rest—it is not to find fault.

The comedy of twenty years ago was revived at the Cluny on April 11, when was presented Les Noces de Mlle. Lorlquet, a three-act piece by Grenet-Dancourt, whose later work, Trois Femmes pour Un Mari, met with such universal success and brought the bird of good fortune to perch upon his pen. The piece, which was popular some twenty years ago, seems, however, to have outlived itself and in its dotage becomes tiresome.

Au contraire, we were well pleased with Antony Mars' and Desvallieres' new vaudeville, which was produced at the Nouveautes on April 12 and which achieved a degree of success. Another delightful piece was the Le Sire de Vergy, a three-act opera bouffe, which came to the Variété on April 16. The libretto is the work of Gaston de Caillavet and Robert de Flers. Claude Terrasse composed the music, which was light and bright. I found it a very enjoyable performance, after the Offenbach style, with ingenious situations, bright, witty speeches, and well costumed and staged.

When I went on the evening of the 21st to the Théâtre Français to see Octave Mirabeau's new play, Affaires Sont Les Affaires, I knew what to expect, for Mirabeau is scathing and satirical, and yet earnest, in his indignation of class arrogation and against the *frasse* and the *bourgeois*. And so I was not disappointed, but found a forceful play, well written and constructed, and one which has since been marvelously well received. M. de Féraudy, who bore the principal role, that of a bloodless financier whose sole deity is money, gave an excellent characterization. I have long known him for an artist, but in this he was superb! Leloir and Madame Pierson, too were excellent, and the rest good.

Petite Mère, Emile Bergeret's new comedy (in which, by the way, Réjane for some unexplained reason first refused, and was then herself refused the leading role), was given us at the Vaudeville on the 29th. It was a rather bright comedy, but it does not owe its success to the story. Rather is it pleasing because of the manner in which the story is told to us. The language is beautiful, insinuating, lulling. It charms and gratifies. And so, the piece is a success.

In striking contrast is La Neige, the two-act play of H. G. Ibels and Pierre Morgand, which was produced at the Vaudeville also on the 29th. It is gloomy—terrible. A dying wife confesses to her husband that for fifteen years she has been untrue. Whereupon the husband in turn politely confides that he has known it and that for fifteen years he has been poisoning his wife. Pleasant, *n'est-ce pas?* But M. Lenard and Madame Henriot acted the piece very well.

On the same evening at the Bouffes Parisiens was produced Petit Jeune Homme. It was a three-act vaudeville by Willy and Luvey, and was a combination of vulgarity and conventionality. Do you care to hear more?

The Ambigu surprised us on May 1 when it gave us Le Ruban Rouge, a dramatization by Pierre Sales of his own novel of that title. We have always gone to the Ambigu expecting a variety of murders committed by dark and deadly villains, with a few suicides and robberies as a garnish. Accordingly a crimeless, villainless drama of respectability causes one to feel as though, on going to the morgue, one had suddenly found oneself in a flower garden with a Hungarian band playing behind an arbor of potted plants. Nevertheless, after one had recovered oneself, the Le Ruban Rouge was really pleasing and was fairly well played by MM. Decori, Larochs, Etievant, and Ramot, and Mesdames Roland, Lemel, and Mauret.

At the Théâtre Antoine on May 6 we had three plays, Le Supplice de Silence, by Burr de Turique, with Jean Kemm and Miles. Grumbach and L. Dauphin; Monsieur Vernet, a two-act comedy by Jules Renard, in which Mesdames Cheirel, Ellen Andree, and Mlle. Mieris took the principal roles, and L'Attaque Nocturne, by MM. De Lorde and Maxon Forestier, a pleasing play in two acts, which was well played by MM. Antoine and Signoret, and Mesdames Rosa Bruck and Luce Colas.

Are you wearied? *Eh, bien*, bear with me, for I am approaching the end.

May 15 was the night for revivals. At the Vaudeville, the Châtelet, and the Déjazet were old plays brought forth. With their faces washed and their hair combed were they sent forth upon the stage to bow to the audiences of these three playhouses. And they met with no cold welcome.

Yvette, with Madame Dagnes-Grassot, MM. Tréville, Lerand, and Paul Numa, and Mlles. Susanne Avril and Cécile Caron, pleased the patrons of the Vaudeville. Pougaud, Daragon, and Mlle. Yrven in Robert Macaire were well received at the Châtelet, and at the Déjazet, La Coite à Bibi, an amusing vaudeville, which was first produced at the Palais Royal in the 70's, was well received. In it were seen Bardou, Deniset, Segus, and Lebreton.

Seldom has it been my pleasure to witness such a delightful play as the Joyzelle of Maurice Masterlinck, a much heralded, much praised work that has indeed equaled and even exceeded all expectations, and has been received with acclaim by all. It is indeed a beautiful love story, told in Masterlinck's own inimitable style—with his delightful delicacy and skill. The play, which is in five acts, was produced at the Gymnase on May 20, and shows the triumph of Love and Will over Fate and Destiny—contrary to his Monna Vanna, wherein Destiny was the victor.

There are but four characters, Joyzelle, Arielle, Lancelot, and Merlin, and to these it is given to portray characters to a degree symbolical, but of an indeed delicate and beautiful nature! About the love of Joyzelle and Lancelot is the story woven—this fantastic and altogether charming tale. Georgette Lebianc made an ideal Joyzelle and Albert Darmont an ideal Lancelot, while Juliette Margel and Jean Kemm were both pleasing.

Your Belle of New York has come to visit us and we have taken her to our arms, for she is indeed a charming maiden. She came to the Moulin Rouge on May 29 and her welcome, perbleu! 'twas indeed an ovation. Paul Gavault, in adapting this work of Morton and Kerker, has managed to avoid the errors of the adapters of Florodora and has achieved a success. Madame Marville is an adorable Fifi, nor must Miles. Fournier or Bazone be forgotten, while MM. Claudius, Beschel, Portal, Morlen, and Avril, too, are excellent.

Your singer, Mlle. Jane Noria, recently made her debut at the Opéra in Romeo and Juliet. She is charming and has a wonderful voice, and I am happy to state that in her case debut and triumph are synonymous.

Mlle. Otéro, the heroine of the recent incident at the Comédie Française, wherein the management of that theatre found the house of insufficient size to contain at one and the same time the stout King Edward and the gem-laden Otéro, will make her debut as an actress at the Mathurins in Paul Franck's La Chulapa. A cat may look at a king—and an actress may (though not often) use a king as an advertisement.

LE BRUN.

REFLECTIONS.

A New York daily newspaper recently, "by accident," printed a photograph of Henry Harmon, the actor of The Eternal City company, as that of a notorious absconder from Wilwaukee. A retraction was subsequently published. Mr. Harmon has many acquaintances in Wisconsin and Minnesota, whom he has not seen in some years. It is among them principally that he has been temporarily put in an unenviable light by the publication. At the request of relatives he will shortly pay a visit to that section of the country.

Elanaren Harmon has been engaged for leading business with Hanley's company in The Garden of the Gods, and M. Armbruster & Son, of Columbus, Ohio, have the contract for the scenery of that production.

Mildred Morris, daughter of the late Felix Morris, is playing the role of Becky, the little scullery maid, in The Little Princess, at Powers' Theatre, Chicago, and she has quite won the admiration of the critics of that city. Though she has been but a short time on the stage she has, it appears, learned much in the art of character impersonation. Her mother, Mrs. Felix Morris, is playing the role of Mrs. Carmichael in the production.

Una Abell Brinker, who played the leading roles in Corse Payton's Brooklyn Stock companies during the past season, has brought suit against that manager to recover $4,995 for alleged breach of contract, $390.50 for three weeks' salary, which, she says, is due her from her Boston engagement with Mr. Payton's company at the Park Theatre, Boston, and $289.06, which, she declares, is her share of the profits in a theatre at Newark.

May A. Bell Marks will next season be featured as Katusha in R. W. Marks' production of Resurrection.

Tom North, manager of Jule Walters' Side Tracked Company, has been made a member of Michigan Sovereign Consistory of Scottish Rite Masons, Thirty-second Degree.

The Brick Presbyterian Church congregation of Rochester, N. Y., whose home was last week destroyed by fire, held its Sunday services in the Baker Theatre.

The Sultan of Sulu closed on Saturday night, it being its two hundredth performance. It will open at Manhattan Beach on June 27.

Jacob Adler's season in The Merchant of Venice at the Academy of Music closed on Saturday night, as did that of the Stewart Opera Company at the Grand Opera House.

James K. Wesley last night succeeded Bobbie Gaylor in the title role of The Wizard of Oz.

Alice Toland, formerly of the Florodora double sextette, has been engaged by the Shuberts to appear in support of Paula Edwardes in Winsome Winnie.

The receipts of the benefit for the Kishineff sufferers held at the Grand Theatre on June 2 amounted to $775 net.

Edwin Felix has arrived in the city and is very busy arranging his coming tour in A Bachelor's Courtship.

George H. Ricketts and Martha Conway have been engaged by J. Rosenthal for Miss Petticoat, in which Katharine Osterman will star next season.

The dramatization of Ibsen's story, Ghosts, has been so successful this season that George Brennan, who has managed Mary Shaw, who has been starring in this play, will not only manage her again next season in the same play but he will also put out Alberta Gallatin in a No. 2 company, which will tour the South and far West.

The Stine and Evans American Comedy Company, having a repertoire of three farce-comedies, Brown's in Town, Where Is Cobb, and one other as yet unnamed, will leave for Australia on July 4, stopping for one week at Honolulu. The company includes Charles J. Stine, Olive Evans, Charles Bates, Win Douglas, Marjorie Ford, Margaret Marshall, the Bicknells, C. P. Hunt, Ralph Bell, Reba Haight, Claire Canfield, Merle Stanton, Janice Hadley, Janet Rosse, Louise Miller and Little Maud Kemblse. H. Wood Brown is the musical director, and the tour is under the direction of George Stephenson, of Dunedan, New Zealand.

J. A. Atkinson, who has been at Old Point Comfort, Va., recuperating from his recent attack of appendicitis, has returned to the city and is apparently in the best of health.

At one of the performances at the Academy of Music last week, when Jacob Adler was appearing in The Merchant of Venice, Joe Weber, Blanche Walsh and Mary Shaw were present in separate boxes, besides a number of other prominent members of the profession.

Thomas E. De Pew will next season be featured wth the Paige Comedy Company.

The dispute over the appearance of Jacob Adler in other theatres than the People's between his former partners and managers was settled last week by the payment to Adler of $10,000 for his share as a member of the firm, including the year's lease of the People's Theatre.

Benjamin F. Roeder, general manager for David Belasco, sailed for England Saturday on the *Lucania* to arrange Mr. Belasco's foreign affairs, the latter being unable to go because of a new play which he is writing for Mrs. Carter. Mr. Roeder, besides arranging for Mrs. Carter's London appearance in Du Barry, will consult with Eugene Morand and Marcel Schwab regarding new plays, and will also arrange for curtain effects now being constructed for Mr. Belasco's forthcoming production of Humpty Dumpty. Mr. Roeder will also consult with Helene Odilon, who is anxious to secure the German rights for Mrs. Carter's new play.

R. E. Johnston, manager for Dunn, has settled the claim brought by Samuel Kromberg, who booked Duss' Spring tour, and who claimed that the returns were $1,100 short.

Thomas Haskett has been engaged by H. B. Emery for the role of Captain Bright in two special performances of Hoyt's A Texas Steer, which will be given at Benton Harbor, Mich., on July 4.

James R. Mackey has been re-engaged for next season with Charles H. Yale's Everlasting Devil's Auction Company, in which he will play the leading comedy part. Mr. Mackey has been reinstated in the Baltimore Lodge of Elks, and is now on a visit to the lodge.

The new roof-garden on the Majestic Theatre will be opened on June 22, under the management of Emil Steiger. Max Bendix's orchestra will be the chief attraction.

Albert W. Taylor has been re-engaged by William Owen for his Summer tour through the

John J. Dingwall will sail for Europe on July 29.

COMPANIES CLOSING.

Charles K. Champlin's Stock company closed its season at Newburgh, N. Y., on May 30.

Welch and Francis' Weary Willie Walker company, under the management of Frank B. Baker, at the Columbia Theatre, Newark, N. J., on May 30, after a season of forty-one weeks. The company will reopen early in August.

A Romance of Coon Hollow, at Annapolis, Md., on June 1.

David Belasco's Du Barry company with Leslie Carter in Minneapolis, June 6.

The Hadfield Stock company after a season of forty-eight weeks.

The Chase-Lister company, at Cedar Rapids, on June 6, after a season of forty-five weeks.

A Gambler's Daughter (Eastern), under the management of R. L. Cressy, at Green Bay, Wis., June 21.

The Ole Olson company on June 6 at Duluth, Minn., after a season of forty weeks.

One of Alden Benedict's Resurrection companies, on June 17, at Brainerd, Minn.

The Charles B. Hanford company on June 1 at Omaha, after a season of thirty-six weeks. F. Lawrence Walker, who has been associated with Mr. Hanford for eleven years, will next season again direct his tour.

SAID TO THE MIRROR.

GRAVES AND MORTON: "The statement that the Graves-Morton Opera company closed on account of pecuniary difficulties is an error. We closed because of what we claim was a violation of contract by the manager of the Garrick Theatre, Chicago, for which we have brought suit."

WILL H. BRUNO: "The first production of a dramatization of H. C. Chatfield-Taylor's story, 'The Idle Born,' was given by the Bruno-Alden company on May 3, 1901. The dramatization was my own, no rights having been reserved on the novel. Mr. Chatfield-Taylor and Hart Conway, I believe, claim the production at Chicago on June 1 to have been the first dramatization of the novel."

HARRY G. WILSON: "Will you please deny the report that I am under contract with George B. White for his production of Sargeant Kitty? During the coming season I am to appear in Miss Bob White, my contract with Mr. White have terminated at the closing of Mam'selle 'Awkins."

JOHN SADLER: "Will you kindly deny that I am to support Edna Aug next season, as has been published?"

JAMES H. POWERS: "Will you please contradict the statement that I am to stage George M. Cohan's production of Little Johnny Jones, in which Ethel Levey will next season be featured? Mr. Cohan himself will stage the piece, which I will manage."

LETTER TO THE EDITOR.

To Be Another Morello's.

NEW YORK, June 10, 1903.

To the Editor of The Dramatic Mirror:

SIR: May I beg a few lines of your valuable space in which to express my thanks to your most entertaining contributor, "The Matinee Girl?" I feel great appreciation of her complimentary reference to myself, but I would like, at the same time, to correct an impression which she, I can see, shares with many others—namely, that I have retired from business. This impression is entirely wrong. Being unable to secure a renewal of my leases upon the houses in Twenty-ninth Street, upon terms that would justify me in remodeling them, which had become quite necessary, and which would require an outlay of $50,000, I determined to close for the time being and seek elsewhere premises more modern and better suited to the demands of my patrons. I feel much pleasure in saying, through the columns of your esteemed paper, to my many friends in the profession that within a few months there will be a "Morello's" in New York centrally located and modern in all of its appointments, where I shall be glad to welcome the ladies and gentlemen of the profession to whom I have been so much indebted in the past, and among whom I am proud to count many of my nearest personal friends.

Thanking you, sir, in advance, for your courtesy, I am most respectfully your servant. A. MORELLO.

Born.

PRICE.—To Mr. and Mrs. E. D. Price, in San Francisco, on June 2, a daughter.

Married.

BAKER—BENEDICT.—Henry L. Baker and Oralee Benedict, in Chicago, on June 15.

VYNER—EVANS.—At Boston, Mass., Idylla Vyner and Harry Evans.

WOOD—SCHMIDT.—In London, Frank Derwent Wood and Florence Schmidt.

Died.

SHORT.—William J. Short, in Newark, N. J., on June 12, of apoplexy, aged 34 years.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

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(BETWEEN BROADWAY AND SIXTH AVENUE.)

HARRISON GREY FISKE,
EDITOR AND MANAGER PROPRIETOR.

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MARVELS OF MANAGEMENT.

LONG ago CHARLES FROHMAN, *entrepreneur* extraordinary, told with much circumstance of his purpose to establish a French company of players in New York. Many details of the plan were promulgated from time to time, and as a newspaper topic it was one of the most productive of what in journalistic parlance is called "stuff" that the FROHMAN bureau ever has propagated.

New York, although it had a French theatre before CHARLES FROHMAN was put into theatrical swaddling clothes, is still looking for the French theatre that CHARLES FROHMAN threatened to establish here. In fact, CHARLES FROHMAN seems to have forgotten all about the project, but he is by no means idle, and his bureau of publicity never slips a cog.

It may be said, however, that CHARLES FROHMAN has in a measure counterbalanced the inactivity of the French-theatre-in-New-York project by a sensational exploit in the French capital itself. The other day he transported his company, playing The Admirable Crichton, from the Duke of York's Theatre, London, to the Théâtre de la Renaissance, Paris, for a single performance, returning the organization to London in time for the succeeding day's performance in that city. Not since Napoleon crossed the Alps has an achievement of such magnitude been chronicled of any man, and none but "the Napoleon of the theatre," a title by which CHARLES FROHMAN long has been universally known, would have thought of such a *coup de main* or had the courage and resource to carry it to world-amazing success.

To those who were not able to witness any part of this feat—and of course a very large number of persons were denied that exceptional experience—the newspapers furnish a little solace. "CHARLES FROHMAN realized his heart's desire last night," says one cablegram, "when he made a successful entrance into the field of Parisian theatricals." Yet it was not an unalloyed triumph, for another message declared that "Mr. FROHMAN was greatly worried" because the scenery used in the English theatre did not fit the French stage, "although that did not spoil the performance." The great embarrassments and dangers of failure by which CHARLES FROHMAN was beset in the premises, however, were all surmounted. Who would have been so foolish as to predict failure?

Just before the event CHARLES FROHMAN was found by a commissioner for the Paris *Herald*, "A comfortable little plump figure, sitting with his hat pushed back from his forehead in the courtyard of the Hotel Meurice, apparently as cool and unmoved as Napoleon after Wagram, as he puffed resignedly at a big black cigar." The commissioner of the Paris *Herald*—may his tribe increase!—gives to the world a surpassing story of this moment of triumphant repose in the courtyard of the Hotel Meurice. "Some people," remarked "the Napoleon of the theatre" to the commissioner, "amuse themselves with collecting pictures. Others buy books, which they never read—'editions de luxe,' I believe they're called, because no one ever looks in 'em. Well, I get my pleasure by giving this performance."

And then CHARLES FROHMAN went on to explain that he wanted the people of Paris to enjoy his play; that he long had thought that it would be a great thing to transfer an English-speaking company to Paris for a single performance, and that in spite of the tremendous difficulties that the feat would involve, he had determined to be the manager that should perform it. He went into great detail as to means by which the feat had been accomplished, and delivered oracles as to the supremacy of American theatres in certain particulars, and as to the superiority of American management, of which he is the greatest adept. Explaining some of the features of his American theatres, CHARLES FROHMAN added: "Perhaps that's why our theatres are so popular, not only in America, but, as I have proved for myself, in London as well. Why shouldn't they also be popular in Paris, or Berlin, or St. Petersburg, or—but there! I don't like to talk before doing things."

Ah! Did "the Napoleon of the theatre," in an excess of confidence, forgetting for the moment that he was talking to the commissioner for the Paris *Herald*, also forget himself? Of course he doesn't like to talk before doing things. In fact, he seldom does talk before doing things. There was one case other than that of the proposed French theatre in New York in which "the Napoleon of the theatre" so far forgot himself several times as to talk before doing a thing. That was the case of his admirable purpose to have WILLIAM GILLETTE appear in Hamlet. But how full of portentous suggestion was the thoughtless remark quoted above as to what may be in store for Berlin, for St. Petersburg, and perhaps for Rome, for Madrid, for Copenhagen, and in fact for all other great cities that up to this time have known "the Napoleon of the theatre" only through the tongue of fame. Unhappily we must wait for the marvels of management hinted at, just as we still must continue patient to see WILLIAM GILLETTE as Hamlet.

STRICTURES.

THE Cincinnati *Enquirer*, commenting on the subject of theatres and illiteracy, sharply criticises some of the features of the theatre at this time. It admits that as a general proposition theatres are educational, but adds that they are not so markedly educational as they used to be. "The stage," it says, "is running to sensationalism and cheap fiction. Hardly any of the plays written and produced in these days are worth going to see a second time. There are exceptions, of course, that bridge through several years; but none of the present plays live with the plays of the better days—yes, the 'better days' of the stage, which are in the recollection of the old-time patrons of the stage that still survive. The men and women fit to play Shakespearean roles can almost be counted on ten fingers. The plays themselves, like the great body of the 'literature' of the present day, are swiftly passing. They are the evanescent birds of vulgar prosperity."

But the *Enquirer* rightly says that the stage will probably return to its true province some day. "It is ruled by the passion to make money, with a very little admixture of artistic conscience." And there is truth also in the contention of the *Enquirer* that New York, with its vast floating population, is erroneously accepted by average management as a city whose patronage of theatres may be relied upon as expressing the taste of the rest of the country. It adds as proof of its statement as to the worthlessness of a great majority of the plays produced now that only a few things—perhaps not more than half a dozen—have been done in the theatre world within the last three or four years worthy of "permanent endearment to the public."

Assuming that the theatre now for the most part is a place in which to be frivolously amused rather than for entertainment and instruction combined, the *Enquirer* grows severe as to the chief cause of present conditions, although it does not state it as a cause—vulgarly commercial management. It says:

The "legitimate" actors are caricatured, and the "base-fiddlers" are bought and sold like baseball players in the speculative interest of managers who would not know a good play from a pod-act in the circus. The names of the managers and promoters go on the bills in larger letters than those which are used to call public attention to the actors and actresses. This fits the time. The men at the money end of the business wear diamonds as big as champagne corks and grow fat on terrapin and red-faced on wine, while the poor actor has good clothes only in the performance, and is liable to go hungry except when the "business" of the play requires a real spread. The managers claim that the sensational and frivolous, and the namby-pamby fictional and historical play, and the burlesque and light (very light) opera, are what the people want, and that is what they are getting. Perhaps, though, if we had plenty of actors and actresses fit to walk in the higher lines of the drama the managers would find that the people would be with them. That would, however, require a management, as well as an artistic corps, high above the mere sordid considerations of the box-office. In the "old days"—let the hollowed fledglings and pretenders of the box-office laugh at it if they please—managers knew all about plays and acting, and many of them were excellent actors themselves. Now the average manager only calculates the cost of putting a play on, and has no idea as to its real merits.

This is a somewhat vigorous and free-handed statement of the case, but there is much more than the germ of truth in it. And it represents a growing sentiment among persons who know good fabric from shoddy in the theatre against the peculiarly offensive element that controls the stage at this time.

BOOK NOTES.

Arthur Stringer, whose name may be familiar to MIRROR readers through Shakespearean articles contributed to these pages, has just completed a novel dealing with contemporary New York life. Mr. Stringer's book will appear under the title of "The Silver Poppy" and will be published by Appletons. "Sappho in Leucadia," a lyrical drama by the same author, has, along with two other dramatic poems, recently been brought out in England by Grant Richards, the London publisher.

Ainsworth and Company, the Chicago publishers, have issued a second volume of their twentieth century Shakespeare series. The volume contains the play of Hamlet, with an introduction and notes by Cyrus Lauron Hooper. The edition is designed for use in schools, and it seems well suited in every particular for that purpose.

"Rhymes and Roundelays from Life" is a charming little volume of verses recently issued by the Life Publishing Company. The poems—most of them light and whimsical—are by a score or more of the most popular magazine versifiers of the day, and the illustrations, of which there are many, are most attractive. In the midst of the merry jingles is a pathetic, appealing little poem by Theodosia Garrison, entitled "His Wife," which alone makes the book decidedly worth while. Kate Masterson, the "Matinee Girl" of THE MIRROR, is represented by several clever jingles.

"The Law of Suggestion," by Santanelli, the hypnotist, has lately been published by the Santanelli Publishing Company, Lansing, Mich. The author sets forth at length and in an interesting fashion his views upon and his theories in the peculiar science of which he is master. To the majority the book may be incomprehensible, but to those interested in psychic matters it will doubtless be most fascinating. It is, at any rate, a sincere exposition of the ideas of a sincere man.

"How to Play Base Ball," by Connie Mack—published by Drexel Biddle, Philadelphia—is a little book that may interest actors now that the Summer vacation is at hand. The science of the game is set forth comprehensively and clearly, and besides there is a deal of base ball lore in the book that is vastly entertaining—if one is a lover of the sport.

"The Twin Seven-Shooters," published by F. Tennyson Neely, New York, is an unusual and an interesting narrative from the pen of General Charles F. Manderson. The story concerns two revolvers that at the beginning of the Civil War were mates, that later in the conflict were used against each other, and that years after peace was declared were brought together again. The story is true, and it is told in honest, straightforward fashion.

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MRS. IRVING WINSLOW.

Photo by J. Notman, Boston.

Mrs. Irving Winslow (Kate Reignolds) in recent years has been widely known in the United States and in England by her public readings of dramatic literature—Shakespeare and the classics, and the modern school, Sudermann, Maeterlinck, Galdos, Björnson, and Ibsen, by his special authorization. In the introduction to her "Yesterdays with Actors," Mrs. Winslow has given a slight sketch of her stage career. Her family was not a theatrical but a military family. Her grandfather, Major Reignolds, an aide-de-camp to Sir William Ponsonby, was killed at Waterloo, and her father held the commission of captain in the English army.

Her mother, early left a widow with three daughters, was led to come to America to employ her talent as a singer, and Mrs. Winslow, who was the eldest, desiring to take her share of the burden, after some practice with amateurs in Nashville and Memphis, made her debut in a small part at Mr. John Rice's Chicago theatre. She then obtained an opening with Mr. Edwin Forrest at the Broadway, New York, as Virginia. This was followed by an engagement at Burton's, where her first part was Asmodeus, and a Summer season with John Brougham, playing Prince Arthur in King John, produced with the scenery and dresses of the English presentation—the young actress wearing the costume in which Ellen Terry had appeared in London. There followed a season with Laura Keene, one in St. Louis, and five years as leading woman, beginning with the reorganization of the stock company under Mr. H. F. Veach at the Boston Museum, at which she afterward played several successive annual engagements as a star. Mrs. Winslow began this portion of her career at the Broadway, New York, and continued it through the principal cities of the United States, at the Princess' Theatre in London, and in the English provinces, and again in the United States, retiring from the theatre with no formal leave-taking in the fulness of her powers and fame. During her tours Mrs. Winslow played the legitimate and with special favor The Wonder, Peg Woffington, Richelieu at Sixteen, Marie Antoinette, Griffith Gaunt, Nobody's Daughter, Armadale, and The Jealous Wife.

As a reader Mrs. Winslow has visited England, where she introduced the recitation of Ibsen's dramas, being presented at the Haymarket in London by Mr. Edmund Gosse. Besides "Yesterdays with Actors," Mrs. Winslow has published "Readings from the Old English Dramatists." In her recent work as a teacher Mrs. Winslow has met with great success, more than twenty of her pupils being creditable members of the profession and many more acceptable platform readers. In this number of THE MIRROR Mrs. Winslow begins a short series of articles entitled "Before and Behind the Curtain" that contain matters of interest to members of the profession of the theatre and of valuable suggestion to young persons ambitious to adopt the stage.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR *will be forwarded if possible.]*

H. W. J., Boston: Phineas T. Barnum was born at Bethel, Conn., July 5, 1810, and died at Bridgeport, Conn., April 7, 1891.

A. P. C., Norwich, Conn.: Edmund Kean was born in London in March, 1787. Eleanor (or "Nell") Gwyn was born on Feb. 2, 1650, also in London.

R. S. P., Philadelphia: Henry Kolker is at present filling a Summer engagement at Elitch's Gardens, Denver, Col., with the Walter Clarke Bellows Stock company.

SUBSCRIBER, St. Louis: 1. We know of no accurate list of the names of New York managers. 2. We believe that Henry B. Harris will manage Robert Edeson again next season.

O. C., St. Louis: Most of the important managers in New York employ play readers, who consider—more or less carefully—every play submitted.

F. S., Washington, D. C.: A complete list of the publishers of plays would take up too much space. Samuel French, located on West Twenty-second Street, New York, can probably furnish you with the play you desire.

J. F., Terre Haute, Ind.: Most theatrical engagements are made between managers and actors in the months of July and August. The best time of the year for you to come to New York would be during the first week of July.

READER, Charleston, S. C.: 1. Henry Irving's full name is John Henry Brodribb Irving. He was born at Keinston, England, on Feb. 6, 1838. 2. Sarah Bernhardt appeared in La Tosca at the Garden Theatre on Feb. 5, 1891.

M. M. P., New York: The Beautiful Slave was produced at Niblo's Theatre on April 27, 1891. In the cast were James L. Edwards, John Sutherland, Ernest Hastings, Harry Weber, Milt G. Barlow, Lee Lamar, Lillie Hall, and Little Carrie Webber.

INQUIRER, Hong Kong, China: Edna May was born in Syracuse, N. Y., and achieved success in The Belle of New York, in which she later appeared in London, where she has since remained. She is now playing the leading role in The School Girl at the Prince of Wales' Theatre.

C. C. J., Schenectady, N. Y.: John McCullough was born at Londonderry, England, on Nov. 14, 1832, and came to America in the Spring of 1847. His first appearance on the stage was made Aug. 15, 1857, at the Arch Street Theatre, Philadelphia, under the management of William Wheatley and John Drew as Thomas in The Belle's Stratagem. He died at his home in Philadelphia on Nov. 8, 1885.

AT THE THEATRES

[illegible] is produced in THE MIRROR next week:

THE KNICKERBOCKER GIRL.....Herald Square.
MADISON SQUARE GARDEN.....Fourteenth Street.

Knickerbocker—The Blonde in Black.

Musical comedy in three acts. Book by Harry B. Smith. Music by Gustave Kerker. Produced June 15.

Roulette	Blanche Ring
Walker Foote	Albert Hart
Van Dyke Beard	Harry Conor
Bettine	Rose Beaumont
Paul Decker	Charles H. Bowers
M. Carrousel-Ladjon	Max Freeman
Elsa	Violet Halls
Claude	Wilmer Bentley
Flossie	Helen Davies
Rosalie	Mabel Vane
Yvette	Ada Verne
Fifine	Minnie Hall
Adolphe	Adelaide Lorraine
Virginie	Madeleine Martin
Lydia	Georgia Russell
Celeste	Mildred De Vere
Colette	Stella Summerfield
Paulette	Helen Howard
Henriette	Rose Dorian Gibbon
Mrs. Lansdire	Lillian Hudson
Celia	Adele Sharpe
Lucille	Belle Perfect
Marie	Ella Janney
Suzette	E. Bothwell
Blanche	Madeleine Martin
Odette	Georgia Russell
Colette	Minnie Hall
Gabrielle	Kate Garfield
Marquis De Brighton	Hassell Manchester
Lady Brighton-Wingate	Frieda Gallmer
Mrs. Somerville Smart	Lillie Hart
Madame D'Esprit	Lillian Berlilo
Mrs. Bluetop	Katherine Kelloug
Frau Muller	Leila Benton
Julius	David Bennett
Jean	Paul Decker
Raoul	Vernon Lee
Robert	Wheeler Earl
Adolphe	Cecil Summers

The Blonde in Black, a musical comedy by Harry B. Smith and Gustave Kerker, was presented for the first time at the Knickerbocker Theatre last Monday night and served to introduce Blanche Ring as a star to a very large audience of typical first-nighters. Most of the spectators had applauded Miss Ring when she appeared successfully in humbler roles, and their welcome to her in her new capacity was enthusiastic.

The Blonde in Black belongs to the modern Broadway school of musical farce, but it must be said at once that it is in many ways superior to the general run of such "shows" that have been presented lately. The atmosphere is attractive, some of the characters are well drawn, and, moreover, the piece has a plot. The plot is sometimes obscure, but it appears frequently enough to hold the play together. The stage pictures are pretty—the absence of the conventional row of hat-bobbing "show-girls" being one of the best features of the piece.

The first act takes place in the ladies' tailoring establishment in Paris of Gaston Rouletta, an energetic Frenchman who is also a matrimonial agent and runs a "Domestic Fidelity Trust Company." To this place comes Flossie Featherly, an American who is in Paris for the purpose of teaching the cake-walk, though she has ambitions to play Camille. Flossie promptly gets entangled in an affair with Van Dyke Beard, a painter, and through several other affairs of the heart that are set in motion the matrimonial agent has a busy time indeed. At the end of the first act there is a very pretty cake-walk song that was capitally sung by Miss Ring and the chorus. In the second act, which takes place in Van Dyke Beard's studio, the various lovers have a series of unexpected meetings and discoveries such as usually occur in the studios of the stage. Though the situations are old they are nevertheless amusing, and the act contains a number of good musical numbers—notable among them being a champagne song sung by Rose Beaumont as Bettine, and a banjo serenade sung by Miss Ring and chorus. The third act, again in Gaston Rouletta's establishment, straightens out the several sentimental difficulties, and brings at least one capital musical number—a trio called "Angels without Wings."

Miss Ring played Flossie with a deal of vivacity, she was attractive in appearance in each and every one of her several handsome gowns, and she sang her songs in the characteristic fashion that more than anything else has made her fortunate in her stage career.

Rose Beaumont as Bettine, a sentimental wife whose fad is cookery, gave a charming performance and made of her song already alluded to one of the hits of the evening.

Harry Conor as Roulette acted with his accustomed spirit, but he was in bad voice and did not therefore make the best of his songs. Albert Hart, as Walker Foote, an ex-actor of Shakespearean roles, played that conventional and tiresome type in the usual broad comedy fashion. Max Freeman was a capital Carrousel-Ladjon, a fiery Hungarian ballet-master. Charles H. Bowers was an acceptable Van Dyke Beard. Violet Halls, as Elsa, wife of Carrousel-Ladjon, who insists upon singing Wagner whenever occasion offers, was very humorous and she sang admirably. Wilmer Bentley made the most of the small role of Claude, a studio apprentice.

The chorus was attractive in appearance but was not quite up to the standard musically. The stage management of Max Freeman was very good indeed.

Murray Hill—The Rivals.

The Henry V. Donnelly Stock company bids farewell to the Murray Hill Theatre this week, after a tenancy of five years. During that period there have been, of course, many changes in the membership of the organization, but the standard has remained the same in the presentations of close upon two hundred plays. The company goes out of existence with the record of having been the most ably managed and the most reliable of any organization of the kind that New York has known in many years. Artistically and pecuniarily the Donnelly Stock company has been a great success.

The play chosen for the final week, which began with the matinee performance yesterday afternoon, is The Rivals. Mr. Donnelly himself plays Sir Anthony Absolute. In appearance he presents a well-nigh perfect picture of the character, and his voice and manner carry out the impersonation admirably.

George Henry Trader, long the stage director of the company, is the Bob Acres. He brings to the role all of the best traditions that cluster about it, and though occasionally he leans a bit too much toward low comedy methods, his portrayal is worthy of high praise.

N. Sheldon Lewis, who in his two seasons with the organization has nearly run the gamut in impersonation, and has never played a role badly, is a capital Captain Absolute. Walter Allen, one of the original members of the company, plays Sir Lucius O'Trigger in virile, buoyant fashion. Edward Morrison is a polished, graceful Faulkland. De Witt Newing shows the results of his training under Mr. Donnelly in his excellent impersonation of David.

Francis Starr, the Lydia Languish, has played—and played well—a wide range of parts with the company. Her Lydia is an attractive, artistic impersonation and is a fitting climax to her work at the Murray Hill. Isabel O'Madigan plays Mrs. Malaprop very pleasingly, with due regard for the traditions. Viola Kellogg is a sweet and vivacious Lucy. The play is mounted well, as has been the case with all of Mr. Donnelly's productions.

West End—The Pike Theatre Company.

David H. Hunt's Pike Theatre company opened a Summer engagement at the West End Theatre on June 8, presenting a revival of David Belasco and Henry C. De Mille's successful four-act comedy, The Charity Ball. The company was virtually the same as that which appeared at the same theatre earlier in the season and maintaining the same degree of excellence in its work and with the same high standard in this production.

Byron Douglas played John Van Buren with a keen conception of what the role required, and Angela Dolores Hunt was sympathetic and convincing in the role of Ann Crugar. George F. Farren as Dick Van Buren gave an intelligent and consistent portrayal of a difficult role, while Marion Shirly did an excellent bit of emotional work in the role of Phillis Lee. Master Walter Robinson, too, is deserving of praise for his work in the role of Cain, a boy of the streets. Pearl Landers was pretty and dainty as Bess Van Buren, while John R. Maher was clever as Alexander Robinson. Charles King, Lawrence Williams, Thurlow Bergen, John Owens, Robert Milton, Thomas Ray, Anita Hendrie, Rose Stuart, and Alice West were excellent in minor parts. A Gilded Fool in this week's play.

Madison Square Garden—Duss Concert.

The second week of Venice in New York, with Duss' Metropolitan Orchestra, was as successful as the first and large crowds enjoyed the splendid programmes offered amid the novel surroundings. It requires but a slight stretch of the imagination to feel that one is really in Venice. The soft lights, the gondolas with their pleasure seekers gliding noiselessly around the Grand Canal, and the charming music, all tend to help the spectator to enoy himself. Carrie Bridewell was the soloist last week and her selections met with emphatic approval.

Terrace Garden—Il Trovatore.

The Terrace Garden Opera company last week presented Il Trovatore, with Harry Luckstone as the Count Di Luna, Villa Knox as Leonora, Henriette Stern as Ines, and Alice Gaillard as Azucena.

Fifty-eighth Street—The Rajah.

The Rajah was presented here last week by the Metropolitan Comedy company, including Frank J. Currier, Richard Lyle, Ivah M. Willis, Kathryn Kent, Duncan Harris, and others. Who Is Brown is this week's attraction.

At Other Playhouses.

BROADWAY.—The Prince of Pilsen continues its successful run.

CASINO.—The revised Runaways with Fay Templeton is seen for the first time.

MANHATTAN.—The Earl of Pawtucket continues its remarkable success. It has proven itself the comedy triumph of the season.

MAJESTIC.—The Wizard of Oz proves a Summer as well as a Winter success.

GARRICK.—Henry E. Dixey continues his run in Facing the Music.

A CAMEL CHRISTENING.

A baby camel was born to the mother, Mrs. Hindhead Hassin, of the Walter L. Main Circus, while playing an engagement in Batavia, N. Y., last week. As the stork which presides over animals has been especially kind to the menagerie connected with this circus, a christening was decided on this occasion. The camel being a treasured animal in the Masonic order, and the officials of the Main Circus nearly all members of this great society, Major George Hines suggested that the christening rites be performed under the auspices of the nobles of the Mystic Shrine. Mayor Burkhart, of Batavia, a member, was consulted and cheerfully lent his aid. With Police Justice Sanford and a dozen nobles of the Batavia branch they marched to the circus tents at one o'clock in the regalia of the rank. They were received at the entrance by Major Hines, Colonel Dockeral, equestrian director Captain Harrison, announcer Captain Daniel Fitzgerald, manager, and others of the circus officials. Mr. Main was unavoidably absent on business, much to his regret. The godfathers were escorted to the inclosure where reposed the small heir of the great caravan ancestors, legacy of the mighty Sahara's traditions. Mayor Burkhart made some appropriate remarks, and was followed by Colonel Hugh Harrison, who briefly related the pedigree of the small animated symbol and welcomed the Shriners as distinguished guests. Police Justice Sanford then broke the neck of a bottle of wine and poured a few drops on the head of the baby, pronouncing: "In the name and by the authority of the illustrious potentates of Damascus Temple, Nobles of the Mystic Shrine, I christen thee Damascus Batavia." The guests were then given best reserved seats for the circus, then about to begin.

A STATEMENT FROM MARTIN HARVEY.

When it was announced some time ago that Martin Harvey would appear next season in this country under the management of Harrison Grey Fiske and James K. Hackett, a statement was made and widely published to the effect that Mr. Harvey's managers last season had lost a large sum on the enterprise, and that the fault was largely Mr. Harvey's, because he had insisted upon opening his engagement in New York in The Only Way, which had been so frequently and so recently done as to deprive it of immediate interest.

The statement laying the blame on Mr. Harvey alleged that he sent a cablegram "when practically on the ocean," announcing his intention to open in The Only Way. Mr. Harvey says in a letter to Mr. Fiske:

The truth is this: A Cigarette Maker's Romance and Rouget de L'Isle had made when combined so profound an impression when I had played them together in Dublin and elsewhere that I saw a solution to our difficulty, with regard to the best thing to open with in this bill. I wrote my American managers to this effect, to which they cabled the following reply, which is before me at this moment: "Don't favor opening with double bill under circumstances. Open with Only Way." This cablegram was dated Sept. 19. Now, as we sailed on Oct. 3, and they themselves finally decided on Sept. 19 to open with The Only Way, you will see that the statement that I decided when "practically on the ocean" to open with The Only Way is not true. And this point is important, for the general consensus of opinion was that had we opened with the double bill, as I counselled, things would have been very different.

Photo by Vander Weyde, N. Y. OSCAR HAMMERSTEIN.

Inventor, theatre-builder, manager, composer and generally-versatile genius.

"GRIF" IN EUROPE.

Gerald Griffin, the Chicago comedian, is now in Europe. He recently finished a tour of Italy and sends to THE MIRROR the following pithy paragraphs, which he calls "Quips from Grif:"

When a Neapolitan's not scratching he is sleeping.

There are no hand organs in Naples. They are all in America.

Bootblacks are the only people in Naples who will give good money in change.

If you should put all the people of Naples in jail you would still get the worst of it.

If you intend making a tour of Italy with your wife, get all the information you can, buy all the guide books possible, take her down to see the ship—and then send her to Coney Island.

Naples is not worth dying for. The more I see the Bay of Naples the more I like the Golden Gate of 'Frisco.

If Naples was in America two-thirds of the male population would be in jail in an hour.

Before going to Italy study Italian; then when you get there, speak English.

I have not seen a drunken person in Italy.

DOCKSTADER IN LONDON.

Manager Decker announces that arrangements have been completed by which Lew Dockstader's organization will open Easter Monday, 1904, at the Lyric Theatre, London, England. Elaborate scenery and a special company have been engaged for the opening season in July at Atlantic City, and Mr. Dockstader expects to present to the public a most elaborate minstrel entertainment. The attraction will be taken to London intact, and the same performance will be given there as in this country.

MANAGERS' ASSOCIATION ELECTION.

The Theatrical Managers' Association of America, which comprises nearly all the managers of melodramatic, comedy and dramatic companies on the road, met on June 8 and elected officers for the ensuing year as follows: Henry C. Jacobs, president; George Samuels, first vice-president; Jules Hurtig, second vice-president; Edward C. White, secretary; Sam Harris, treasurer, and Sanford Ricaby, George H. Broadhurst and Gus Hill, directors.

HALL BENEFIT NETS $5,156.75.

Surpassing all expectations, the benefit given recently at Chicago for the family of the late William T. ("Bill") Hall yielded, after all expenses were paid, the sum of $5,156.75. The money has been placed in trust for Mrs. Hall.

AMELIA GARDNER.

On the first page of THE MIRROR appears a fine portrait of Amelia Gardner, one of the most successful leading women now in stock, who is playing a Summer engagement with the Baldwin-Melville Stock company at the Teck Theatre, Buffalo. A well-known manager, impressed by the excellence of Miss Gardner's acting, is negotiating for a play now included in the repertoire of a prominent English star, and should he be successful in securing this play he will next season produce the piece with Miss Gardner as its star.

AMONG THE DRAMATISTS.

Marion L. Shirley and Melvin G. Winstock have written a romantic comedy, entitled The Husband of Virginia. The play will be produced this Summer, and, if it prove successful, Miss Shirley, who played Phillis Lee in The Charity Ball as presented by the Pike Company at the West End Theatre last week, will make it a vehicle for a starring tour.

Louis Werba on Thursday accepted from George V. Hobart and Edward E. Rose a comedy entitled The Man from Missouri, in which he will next season star Tim Murphy.

C. Herbert Kerr has gone to his Nebraska ranch to rewrite The Bunch of Keys and The Voodoo for Gus Bothner, and to compose for E. E. Rice the music for The Belle of Buhu, the book of which is by Edward Van Zile, the novelist. He will return to New York in August to commence rehearsals for The Beauty Doctor, a musical comedy, written by him, which Fred. E. Wright will produce.

Theodore Kremer is already at work on a play dealing with the recent tragedies in Servia, which will be produced by Sullivan, Harris and Woods next Fall. The play has as yet not been named and details of its production are still to be arranged for.

David De Wolf, having finished plays for Ward and Vokes, George Samuels, and written the second edition for George Sidney's Busy Issy, has gone to his Summer place on Lake Cunningham, N. H., for the Summer. His wife, Bertha McKean Tilsby, accompanied him.

HOT WEATHER TROUBLES.

LASSITUDE, EXHAUSTION, HEADACHE, BLUES, quickly dispelled by Orangeine Powders. * *

GOSSIP OF THE TOWN.

Jameson Lee Finney, Anita Bridges, and May Vokes will next season again be seen in George H. Broadhurst's comedy, A Fool and His Money.

Nettie Black recently entertained May Delavan, Edward Lester, Monroe Salisbury, and Edythe Rowand at a dinner which was followed by a box party at the Fourteenth Street Theatre, where were playing the Four Cohans.

Sidney Cox has signed with the Robson Opera company, which will open in Wheeling, W. Va., July 6, with Paul Jones.

The following theatrical managers are registered at the Hotel Normandie: Henry Greenwall, George P. Peck, William Foster, and S. Krauberg.

Georgia Bryton-Cahill, who has been playing the part of Fi Fi in A Chinese Honeymoon at the Illinois Theatre, Chicago, has been engaged by the Shuberts to play the role next season in the company that will go to the Coast.

Frank Deshon, who has recently been playing in King Dodo, has been released by Henry W. Savage in order that he may resume his former role next season in Miss Bob White.

The Montgomery and Stone baseball team, recruited from The Wizard of Oz company, defeated the All Star Vaudeville nine at the Polo Grounds on Thursday afternoon by a score of 11 to 5.

General Miles, General Chaffee, Commandant Miller and 250 West Point cadets witnessed Thursday evening's performance of The Sultan of Sulu.

Governor Odell attended Thursday evening's performance of The Wizard of Oz at the Majestic.

The Marks Brothers company No. 1, recently closed at London, Ont.

The Illinois Guarantee Circuit of Theatres, owned by James A. Edds and W. D. Emerson, of Pekin, Ill., with offices in the Grand Opera House, being built in that city, has leased the Broadway Theatre, of Lincoln, Ill. The agreement was closed June 4.

P. H. Sullivan, of the firm of Sullivan, Harris and Woods, on Monday last presented little Baby Zena Keife with a handsome ring, the setting of which consisted of five beautiful white diamonds and a pigeon-blood ruby. Little Miss Keife is under contract to the firm for the next three years, and during the past season enacted the role of the little mother in The Fatal Wedding. She is spending the Summer months with her mother at Bath Beach, L. I., where she will remain until rehearsals for the coming season commence.

The Hoosack Club, of Hoosick Falls, N. Y., gave an amateur circus on June 12 that met with pronounced success. Danforth Geer, President of the club, acted as ring-master.

A unique and highly interesting celebration will be held at Eau Claire, Wis., in the near future in memory of the presentation of the famous war eagle, "Old Abe," to the Eighth Wisconsin Regiment during the Civil War. This bird went through thirty battles and was held in high esteem by the soldiers of his regiment. It died at the age of twenty years at Madison, Wis. This celebration will be in the form of an operetta given by local amateurs with a cast of two hundred.

The Home Theatre, at Hutchinson, Kan., was seriously damaged by the recent flood in that section of the country. At one time the water reached past the dress circle on the lower floor. The entire set of orchestra chairs, sets of scenery, part of an outer wall and a large amount of properties were ruined. A force of men is now at work repairing the damages, and it is hoped to reopen the theatre on June 22 in time for the opening of the engagement of the Lyceum Theatre company on that date.

The Philmont Opera House, at Philmont, N. Y., will be under the management of John F. Carney and William E. Carney this season.

The American Theatrical Promotion Company, with general headquarters in the Grand Opera House, now in course of construction at Pekin, Ill., has been organized by James A. Edds and W. D. Emerson, of that city. The company will promote the erection of ground floor theatres of steel-concrete construction, after the Weber system.

William Garen is making a short visit to New York, having his headquarters at Stair and Havlin's office. Mr. Garen will return on June 20 to St. Louis.

The Lynchburg Opera House at Lynchburg, Va., is being converted into a department store and from present indications that town will be without a theatre next season.

Ruth Berkeley, who has been a member of Forbes Robertson's company during the past season, will return to this country in September to play an important role in The Light That Failed during its American run. Miss Berkeley will spend the Summer in France.

Henry L. Baker, dramatic agent, of Chicago, was married on June 15, to Oralee Benedict, of Minneapolis, daughter of the Hon. Wade Benedict, United States Consul to Brasil.

Doré Davidson invites offers; 114 W. 14th St. * *

CURRENT AMUSEMENTS

Week Ending June 20

ACADEMY OF MUSIC—Closed.
AMERICAN—Closed.
BELASCO—Closed.
BIJOU—Closed.
BROADWAY—The Prince of Pilsen—14th week—101 to 111 times.
CARNEGIE HALL—Musical entertainments.
CASINO—The Runaways—6th week—36 to 41 times.
CIRCLE—Vaudeville.
CRITERION—Closed.
DALY'S—Closed.
DEWEY—Manhattan Burlesquers.
EDEN MUSEE—Figures in Wax.
EMPIRE—Closed.
FOURTEENTH STREET—Closed.
GARDEN—Closed.
GARRICK—Henry E. Dixey in Facing the Music—8th week—29 to 35 times.
GRAND OPERA HOUSE—Closed.
HARLEM OPERA HOUSE—Closed.
HERALD SQUARE—The Knickerbocker Girl—1st week.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Closed.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Blanche Ring in The Blonde in Black—2d week—6 to 14 times.
LION PALACE GARDEN—Vaudeville.
LONDON—Closed.
MADISON SQUARE—Closed.
MADISON SQUARE GARDEN—Venice in New York—3d week.
MAJESTIC THEATRE—The Wizard of Oz—22d week—170 to 177 times.
MANHATTAN—The Earl of Pawtucket—12th week—85 plus 97 to 104 times.
MENDELSSOHN HALL—Musical entertainments.
METROPOLIS—Closed.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Closed.
MINER'S EIGHTH AVENUE—Closed.
MRS. OSBORN'S PLAYHOUSE—Closed.
MURRAY HILL—The Rivals.
NEW GRAND—Vaudeville.
NEW STAR—Closed.
NEW YORK—Closed.
OLYMPIC—Closed.
PARADISE ROOF-GARDEN—Punch, Judy and Co. and Vaudeville—3d week.
PASTOR'S—Vaudeville.
PEOPLE'S—The Hebrew Drama.
PRINCESS—Closed.
PROCTOR'S FIFTH AVENUE—The Woman Hater.
PROCTOR'S FIFTY-EIGHTH STREET—Who's Brown.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—Kindred Souls.
ST. NICHOLAS GARDEN—Creatore's Band.
SAVOY—Closed.
TERRACE GARDEN—Summer Opera—4th week—Boccaccio.
THALIA—The Hebrew Drama.
THIRD AVENUE—Closed.
WALLACK'S—Closed.
WEBER AND FIELDS'—Closed.
WEST END—The Pike company—2d week—The Banker's Daughter.
WINDSOR—The Hebrew Drama.
VICTORIA—Closed.

THE USHER

The Ring is not fortunate in its choice of newspaper writers as subsidized advocates and defenders.

In the first place, these men are branded with the scarlet of journalistic prostitution and for that reason they are without character or influence; in the second place, valuable mediums are not open to their contributions.

In these circumstances they swindle the short-sighted persons from whom they draw sustenance, giving no adequate return for the "favors" they cringe for and receive.

This is illustrated amusingly in their efforts to please the employers by misrepresenting the affairs of the Independents. Naturally, the members of the Ring bear no love for the group of actors and managers that are successfully carrying on their business upon free and untrammeled lines, and that are completely beyond the dictation of the would-be monopolists and self-confessed "grafters." Ergo, the newspaper employes of the latter consider that they can find no method more pleasing to their masters than to indulge in stupid and mendacious inventions respecting the Independents, their achievements, plans and projects.

In one or two instances recently articles purporting to give "inside facts" regarding the Independents have emanated from these sources. These "inside facts" have been in reality outside lies. As I have remarked before, the Independents make it a practice when they have information of public or professional interest to impart to give it out officially through recognized and reliable channels.

The slaves of the Ring are not in a position to furnish accurate intelligence of anything concerning the Independents.

James Huneker, who is contributing admirable article to the *Sun* on French dramatic subjects, interviewed Maeterlinck recently. Huneker had entertained the notion that the Belgian dramatist wrote Monna Vanna to prove he knew how to make a drama on conventional lines; but, in answer to a question respecting the conception of this play, he remarked simply: "I wrote it for Madame Maeterlinck."

Huneker says that Madame Maeterlinck may come to this country next season. On the stage she is Georgette Leblanc. Until recently she sang in concert and opera. When she married the author she became an actress, and a successful one.

Truthful James describes her thus: "She has great facility of speech, is plastic in her poses and indulges in those serpentine, undulating movements we have long since recognised as Sarah's own. She is given to the picturesque in daily life, and, as I hear, has a very independent temper that any number of Maeterlinck volumes cannot appease when the clock of destiny sounds the hour for ructions."

Charles Frohman last week took the Admirable Crichton company to Paris from London—for one night—and then brought them back again, thus casting into obscurity the exploit of the King of France and his hundred thousand men.

If the purpose of this conversion of the French capital into a one-night stand was to give Parisians an opportunity to see a performance in English, it was not successful missionary work, as the house was filled with English and American people and invited guests from London. Years ago Charles Mathews and Madame Vestris filled a regular engagement in Paris, but they acted in French and the Parisians went to see them. Augustin Daly took his company to Paris more recently, but their performances were attended by the English and American colonies solely, and not well attended at that.

Mr. Frohman's scheme may have been designed to test railway and steamer transportation over there. If that was the case the occasion may have had a significance to the owners of the lines of travel involved, but to no one else.

Or can it possibly be that the move was only dictated by a Napoleonic desire for advertisement?

The *Evening Post*, commenting on the Shakespearean revivals promised for next Autumn, utters a word of caution against undue enthusiasm.

"Not all the performers who have proclaimed their intention to interpret famous Shakespearean personages next Winter have proved their fitness for the undertaking," says the *Post*. "Some of them when last heard in public appeared to be wholly ignorant of the first principles of elocution; but they have the Summer before them, and genius—of the possession of which they all carry box-office certificates—can do much in three months. Let us hope that a new generation of gifted actors is to be revealed. But how about the players who are to support these brilliant beings? Where are the two or three hundred actors capable of speaking a few lines of verse musically and intelligently to be found? If it is not possible now to provide one decent Shakespearean company, is it not a little unreasonable to hope for half a dozen of them next Autumn?"

Because, except in sporadic cases, Shakespeare has been practically banished from our boards during the past decade, and because for that reason actors of experience in Shakespearean roles among the younger generation are few and far between, is that a convincing reason why efforts should not be made to re-establish Shakespeare in our theatre? The experiment may be attended in some instances with disappointment; but it is an experiment in the right direction and it should lead to good results, even if it accomplishes no more than to show the crying need of due attention being given to reading and declamation by our actors.

The newspapers reported the other day that Messrs. Weber and Fields had entered into a contract with Olga Nethersole for a tour of this country next season. There is no foundation for this story. Messrs. Weber and Fields, while recognising Miss Nethersole's abilities as an actress, would not consider such a venture unless the actress was provided with a new play that would be assured of success on this side. Like many other artists, Miss Nethersole is at present minus that very necessary commodity.

The play which it is announced Sadie Martinot has secured for a starring tour next season is Mr. Lancaster's dramatisation of "Anna Karenina." Several dramatic versions of Tolstoi's famous novel have been made. Mr. Lancaster's is said, by those who have had an opportunity to read it, to be particularly promising.

James K. Hackett devoted last week to hard work in connection with his preparations for the new play he is to produce next season. On Sunday he went to Canada to spend a week at his fishing club in quest of trout. He will return on Monday and will remain in town until July, when he is to make a short trip to London.

Judge Martin, of the Court of Appeals, has handed down a decision with reference to encroachments upon the street line by a property owner in Riverside Drive which, it is believed, will give grounds for the removal of every private structure in New York that encroaches upon city property, whether permission was granted by the authorities or not.

Judge Martin, in his decision, says: "The charter of Greater New York provides that streets and other public places in the city shall be inalienable. Although it is true that the title of the streets in the City of New York is in the municipality, that title is held by it in trust for public use, and not even the Municipal Assembly has authority to permit permanent encroachment thereon."

This would seem to invalidate the permissive ordinance that was procured to legalise the encroachments on the thoroughfare in the New Amsterdam Theatre, of Forty-second Street. In that case, it will be recalled, the projections were made in defiance of the law and afterward the owners obtained a special enactment by the Municipal Assembly to prevent the removal of the façade of the building.

IN SUMMER PLACES.

Fitzgerald Murphy and family are spending a few weeks at Bensonhurst, L. I. They will go to Newport and Narragansett Pier next month.

W. W. Blair, Mrs. Blair (Hortense Clement), and Royden Erlynne will this Summer be the guests of H. C. La Motte at his cottage at St. Albans Bay, Vt.

Charles A. Morgan, who has been re-engaged for next season with the Sherlock Holmes company, is summering among the White Mountains.

Josie Robinson Haywood, who has signed for next season with H. F. Forrester's The Great Temptation company, will spend the Summer at Cleveland, Chicago, and Davenport, Ia.

George W. Paige, business-manager for The Prisoner of Zenda company (Eastern) and will spend the Summer with his wife, Lillian Paige, at their cottage at St. James, L. I.

Otto F. Andele has closed with The Prisoner of Zenda company (Eastern) and will spend the Summer at his home at Buffalo, N. Y.

Adah Bradley, who has been giving monologues in London drawing rooms, is spending the Summer at Point Pleasant, N. J.

Percy Plunkett writes from Edgartown, Mass.: "I arrived here last Monday night by boat, and was met at the dock by the Edgartown Base Ball Club in full uniform, with the Rev. C. L. Woodworth at their head. The Rev. Mr. Woodworth is one of the chaplains of the Actors' Church Alliance. The command was given, 'Present Bats.' Each player presented his bat in real military fashion. As soon as I stepped on the dock I was shaken by the hand so warmly by men, women and children that my arm is now lame from the hearty greeting I received. I was then escorted to the Home Club. This club is composed of retired sea captains, etc. The "etc." is an old retired actor known as Captain Lott Norton. Norton is the Poo Bah of the club, and his word is law in some things, but not in all. Norton greeted me with 'Come in. Let's crack a friendly bottle and drop a fatherly tear.' The last part that Norton played was Eccles in Caste, and he is always spouting the lines of the part. I went in and cracked a fatherly bottle, which consisted of a bottle of Mozie. They drink nothing stronger in this town. If they do I have not discovered it. After I had disposed of the Mozie I went to my quarters, where I am now located. The next day I had the base ball team out for practice. I have a clever lot of youngsters together who put up a clever article of ball. I hope we can retain the championship of Martha's Vineyard, and I think we can. We are to play a return game with the Thespian Harvard Academy aggregation if the weather is favorable. We have had rain ever since I arrived. The people here have been praying for rain, and they claim I brought it with me. I am more popular than ever on this account. Harry Gillis and Jamie Bryant, of the Joseph Jefferson Company, are nicely situated at their cozy cottage. Went bass fishing with Gillis yesterday. We got the blues, but no bass fish—were lost in the fog for two hours, but managed to get back to land safe and sound. Frank Keenan's children are here at their home. Mr. and Mrs. Keenan are expected soon. Marie Burroughs has rented her cottage, so I hardly think she will be here this year. Edgartown is looking very beautiful, and I am very much surprised to think that more professional people are not as well acquainted with the place as I am."

Mr. and Mrs. Edward Price are spending the Summer on their farm at Washington Mills, N. Y.

Mr. and Mrs. John F. Ward are summering at the farm on the shore of Great South Bay, Long Island.

Joseph Hart yesterday left French Lick Springs, Ind., and after spending a week in New York will go to his Summer home in the mountains.

Violet Barney, who has been under treatment for her eyes for several weeks, is visiting friends at the Mansion House, at Utica.

It is Billett Dexter and not Edwin Dexter who has signed for The Fatal Wedding for next season. Mr. Dexter has gone to his home at Houston, Texas, for the Summer.

Fred G. Andrews, manager and press representative of Corse Payton's numerous enterprises, and his wife will spend their vacation at Idaho Springs, Col.

Cornelia Dean, who has been with James O'Neill playing Aunty Nan Christian in The Manxman, is visiting her family in Charleston, S. C. Miss Dean will return to New York early in August, in order to perfect her arrangements for next season.

Mrs. James Lewis is the guest of Mr. and Mrs. John Drew at their Summer home at East Hampton, L. I.

Mr. and Mrs. Walter Fred Jones are spending the Summer at their cottage at Windermere Park, Unity, Maine.

May B. Cunard, who has been engaged by Sullivan, Harris and Woods for leading business, is spending the month of June at Atlantic City. During the month of July she will make a trip through the Berkshire Hills.

Frank Campeau is summering at the Lauvelton Hotel, Cold Spring Harbor, Long Island.

Manager Tom Marks and the majority of his company are spending a few weeks at London, Ont., where the company recently closed. Mr. Marks will next season send out a fourth company, headed by Ernie Marks.

Anna Hollingsr, after a season of forty-two weeks in stock, is spending a few weeks with friends and relatives at Marion, Ind.

Blythe Rowand is spending the Summer as the guest of Mrs. J. R. Cobick at Castle Manor, Scarsdale, N. Y.

Helen Guest is swimming, fishing and taking life easy at Nahant, Mass.

Wilson S. Ross left last week for Peak's Island, Me.

A. H. Wilson has rented a cottage among the Thousand Islands, where he and his wife will spend the Summer, returning to New York in August for rehearsals and opening in Atlantic City Sept. 2.

Isabel Irving and her husband, W. H. Thompson, are at their Summer home at Bisconset, Mass. Miss Irving, who will next season continue to star in The Crisis, will the following season appear, still under the management of James K. Hackett, in a new play.

Helen Holmes, of the Beside the Bonnie Briar Bush Company, is at Atlantic City.

Mr. and Mrs. Joseph Brooks are at their Summer home at Summit, N. J.

Edward A. Kerr and his wife, Edith Wiltshire, are Summering in the Adirondacks. Mr. Kerr has signed with James Hyde to originate next season the French comedy role in the Elinore Sisters new play, Mrs. Delaney of Newport.

Jeannette Elberta has gone to Colorado Springs with her daughter to spend the Summer.

Lillie Hall is Summering at her Clover Cottage Farm at Long Hill, Conn.

Laura Almonino is spending the Summer at Bag Harbor.

R. E. Stevens has gone to visit his son at Delaware Water Gap, and will remain there for several weeks.

Edwin Middleton, for many seasons the comedian of the Gerard Avenue Theatre company, Philadelphia, will pass the Summer at Seattle, Wash.

George Beban and several other professionals are at Kiskaton, in the Catskills, and are endeavoring to establish a Summer colony at that picturesque spot.

Among those who are summering at Buckroe Beach, Va., are Thomas G. Leath, C. W. Rez, Harry Bernstein, J. F. Arnold, Willard Dashiell, J. J. Winter, Charles J. Lammers, W. L. McMillan, Foster Ball, Clayton Macklem, A. R. Duke, Frank Clayton, Thomas V. White, Eugene St. Cyr, Tommy Donally, Will R. Smith, S. E. Palmer, Margaret Bower, Lee Glover, Florence Randall, Stella Stanton, Vera Knott, and Dolly Coburn.

NEW THEATRES AND IMPROVEMENTS.

R. L. Cressy has leased the Marlow Theatre in Chicago, and the house will be included in the Stair and Havlin circuit. The location is one of the best in that city for a popular price house, and several thousand dollars will be expended in improvements.

Another theatre, according to rumor, is to be built this year on Fifth Street opposite the Fox stable, next to the Dennison House, Cincinnati. Max Silberburg is said to be the originator of the plan, and it is further rumored that a New York syndicate has agreed to lease the house for a period of twenty years at an annual rental of $25,000 a year. The agreement is that the house must seat 1,500 people, and that it must cost not less than $200,000. Senator Alfred M. Cohen is the legal representative of the Cincinnati people interested in the enterprise. The building will be nine stories high, and will measure sixty-six feet by one hundred feet.

It has been talked about town lately that F. R. Wright, manager of York State Folks, is planning to build a theatre on Broadway, New York, somewhere between Thirty-fifth and Fiftieth Streets. It is the purpose of Manager Wright, according to the gossips, to build a theatre to be devoted entirely to rural drama, and he would accordingly open the house with his own attraction, York State Folks and it is said he would give the theatre the same name—the York State Theatre.

The City Opera House, at Port Huron, Mich., will undergo many changes during the Summer. Manager L. T. Bennett will redecorate the theatre and many modern improvements are to be added.

Manistee Mich., will soon have a theatre, of which it may well feel proud. Thomas J. Randall is the promoter of the scheme to give Manistee a new $100,000 theatre to replace the old opera house that was burned two years ago. The building will contain all of the latest improvements and facilities for housing the best attractions, and will also include a large hall for other entertainments and meetings. The seating capacity of the theatre proper will be 1,200.

Dore Davidson invites offers; 114 W. 14th St.

PERSONAL

MANTELL.—Robert B. Mantell, who is summering at the Atlantic Highlands, will next season be under the management of Max Zoellner.

MARTINOT.—Sadie Martinot will next season star in a dramatization by A. R. Lancaster of one of Tolstoi's novels.

MODJESKA.—Madame Modjeska is confined to her apartments at the Manhattan Hotel suffering from an attack of bronchitis, caused by a severe cold which she contracted during her passage across the Atlantic.

MELBA.—Madame Melba received an ovation when she appeared at Covent Garden, London, on Thursday evening as Mimi in La Bohème before a brilliant audience, in which were the King and Queen.

HALL.—Pauline Hall has signed contracts with Nelson Roberts to play the principal boy roles in the operas and extravaganzas which will be produced in the new Auditorium at Seventh Avenue and 126th Street. After a season at this theatre Miss Hall will star under Mr. Robert' management in an English opera.

KENT.—Charles Kent will be a member of Mrs. Fiske's company next season.

BLOCK.—Sheridan Block is again in the city, having closed his season with Henrietta Crosman. Mr. Block supported Miss Crosman as Jacques in As You Like It and as the Prince of Orange in The Sword of the King, winning success in both roles.

SCHEFF.—C. B. Dillingham has selected for the first starring tour of Fritzi Scheff a new comic opera, entitled The Duchess of Dantzig, founded upon the story of Madame Sans Gene. Henry Hamilton has adapted the work, for which Ivan Caryl has composed the music. George Edwardes, who owns the English rights, will produce the piece in London simultaneously with Dillingham's American presentation.

ROBSON.—Eleanor Robson, accompanied by her mother, Madge Carr Cook, sailed for Europe Thursday morning on the *Fuerst Bismarck*. After consulting in London with Mrs. Humphry Ward and Louis N. Parker, who are collaborating upon a new play for Miss Robson, she will go to Paris to hear the new Henri Bataille play, and will then return to England, where she and Mrs. Cook will spend the rest of the Summer.

TYREE.—Elizabeth Tyree sailed Wednesday on the *Teutonic* for Europe to consult with certain authors regarding a play which it is said she will next season produce.

CARTER.—On Wednesday evening David Belasco gave a reception in honor of Mrs. Leslie Carter on the stage of the Belasco Theatre, which was tastefully decorated for the occasion. Mrs. Carter and Mr. Belasco received, after which a buffet luncheon was served, this in turn being followed by dancing.

NORDICA.—Lillian Nordica, whose departure for Europe was delayed ten days beyond the expected time of sailing, was a passenger on the *Fuerst Bismarck*, which left New York on Thursday.

CLEMENS.—Samuel L. Clemens (Mark Twain) has taken a villa near Florence, Italy, and should the health of his wife, who is at present very ill with nervous prostration, permit, he and Mrs. Clemens will spend next Winter in the Italian hills.

LOMBARD.—Mr. and Mrs. Louis Lombard will celebrate the Fourth of July at their beautiful Switzerland estate, the castle of Crevano, and have invited their friends to attend. The programme will comprise a patriotic address, national airs by the castle orchestra and a balloon ascension and fireworks.

KINGSBURY.—George H. Kingsbury, who for several years has been the business-manager for Henry W. Savage, and who is now in Europe on a holiday trip, will upon his return to America engage in theatrical ventures on his own account. He carries with him the best wishes of Mr. Savage and a host of friends in his new undertaking.

TEAL.—Ben Teal has returned to New York and has begun the work of selecting the new members for the various companies which Weber and Fields will present next season. There are many vacancies to be filled in the Weberfield stock company, and complete casts must be engaged for the companies which William Collier and Charles Richman will head.

BEFORE AND BEHIND THE CURTAIN.

I.

What is an actor? Charles Reade says that he "is an artist who has gone deep enough in his art to make himself, action and gesticulation true to the passion." Waiving the characteristic inclusion of action with the unenlightened reader by that four letter word, Mr. Reade's reply to the question is a sufficient one.

There, however, the sharp aspirant discovers this point he thinks it easy to seem "natural," by merely being himself. But, who, even in ordinary life, is unsophisticated enough to be naturalness? Is, to be oh man? It is possible that a primitive rustic in Arcadian simplicity might possess grace and repose, but under modern conditions of environment so developed and complicated that only well-bred or rarely beautiful people seem at ease. How much less than in social life will "nature" seem to be natural on the stage! Here not only must the actor be at ease in his own person, but he must meet extraordinary conditions, where every word, act and gesture must be constructed, and where the mere effort of one who had not studied and "gone deep enough in his art" would be a mere exaggeration and not a semblance of nature.

A story is told which familiarly illustrates the failure of realism to compete with dramatic illusion. Two actors come upon the stage, one carrying under his cloak a pig which grunts and squeals at intervals as his tail is pinched, but the honor of the scene falls to the rival actor who has only a pillow under his cloak, but whose imitation of the squeals and grunts are more natural to the audience than those of the pig itself.

I am constantly asked by the unitiated: What is nature in art? What is necessary to create this dramatic illusion? What are the indispensable requisites, in short, for the making of an actor? It cannot be shortly told. The long list which must be enumerated in reply almost never fails to dampen the ardor of the amateur, and to make him waver in his purpose. Yet the beginner should not be discouraged. My own experience has satisfied me that talent of a moderate sort is by no means rare. All cannot be generals, and the ranks must be filled, while to the breadwinner the pay of the private is not to be despised—only whoever enters upon a theatrical career must be prepared for work and hardship. The actor must employ his full energies, and have a real capacity and love of labor. If he is singled out and gains promotion, it is only because he has proved his ability, and has shown himself to be ready for emergencies.

The first draft will be made upon his health, therefore a strong constitution is the fundamental requirement. This commonly insures a good voice, which is an indispensable qualification. Perfect physique carries in its train the power of endurance, without which a dramatic career is indeed hopeless. A physician told me that with two associates he attended Edwin Forrest on the occasion of his last appearance in King Lear at the Boston theatre. The audience, it is acknowledged, saw one of the most masterly performances ever given of that magnificent tragedy without a suspicion that a greater drama yet was being enacted behind the scenes, where the giant frame lay racked and tortured. Every alleviation had been devised, but with all their skill the doctors could only slightly minister to the suffering body. The superhuman courage to rise from the couch and shake off the numbing anodyne—the majesty of will that enabled the intellectual to overcome the physical, through five long acts—furnish an instance of the power of endurance, not chronicled of this great man alone, but a quality that in greater or less degree must be the possession of every young beginner behind the scenes.

Figure and outline are important on the stage, and a more than average height, particularly in a man, is desirable, although, of course, there have been actors whose small size has been forgotten in the magnetism of their genius. Those who cannot exert this glamour must rely on less significant distinctions, and manly proportions are perhaps especially valuable to him who only carries on a letter or makes an announcement, and who cannot expect thus to be transfigured. High shoulders, awkward carriage, disproportionate extremities, details which would be scarcely recognised in people standing by our side in a room become monstrosities in man or woman set in the glare of the footlights. A so-called beautiful face is by no means generally effective at a distance. The stage demands marked features and expression.

A good education is important, including purity and distinctness of speech. Magnetism and concentration are essential—above all, imagination. Imagination is the indispensable possession of all artists, but it is the precious distinction of the actor. He must develop it, educate it, cherish it, as it is a gift which enables him to do justice to his author's conception, to convey a real and forceful characterization to the audience, who, while they know the scene is not real, pay their greatest tribute when they feel it to be so. And for the actor, imagination overcomes self-consciousness, and the man is, even to himself, the part he plays.

It is true in spite of this identification with his part, there is still a strange dual consciousness in the actor, which gives him his artistic poise. Mrs. Jean Davenport Lander, in a paper called "The Psychology of Acting," read a few years ago before the Boston Browning Society, treated this subject in a most interesting way. In describing the mental processes by which an actor should eliminate all thought of self in portraying an author's creation, Mrs. Lander emphasized the necessity of such a sympathetic study of a character as is implied by a genuine emotion in the student. Memory is thus charged with its duties, and what is mechanical is unconsciously perfected. She regards the audience as an "unseen force, a kind of human psychomotor acting on and determining the actor's degree of stimulating excellence;" furthermore, "the actor must preserve a dual equilibrium. If he fails to live in the personified, his other self, he thereby steps out of the picture. Sometimes this is done without a perceptible recognition of the psychomotor."

Coquelin has denied emotional consciousness to the actor, but his academic theory is contradicted by a certain lack in the effect of his own wonderful art upon the audience, though it fills his hearers with admiration, and satisfies the most exacting scientific criticism. Is it a natural incapability, or a willfully self-imposed limitation, in the great French actor which fails to touch the sensibilities? However this may be, it is undeniable that, while technique may be acquired, temperament must be inborn.

All who have reached a high rank in the dramatic profession know that the enumerated requirements for success have not been exaggerated or multiplied, but to an aspirant whose knowledge of the stage has been mostly gained before the curtain, where the results appear so simple and natural, they may well seem appalling. Not only does the most insignificant footing upon the stage imply hard work, but it must be continuous, never ending. How the really great actors go on ripening! If ever any artist might have presumed upon attainment and upon popular success, certainly Sarah Bernhardt might long ago have rested upon them and been satisfied. Yet she has studied and labored incessantly, and she has gone on from height to height, year by year, and is a far greater actress than ever to-day.

It is told of Henry Irving that on some special occasion he visited a school of acting and the "graduates" were proudly pointed out to him. After looking at them scrutinizingly, the actor confessed his interest, "Because," he naively remarked, "I never graduated."

There are many like Henry Irving, who have risen through every degree, and reached eminence in their career, but the same instinct that made artists of them teaches the lesson that to be constantly striving for perfection is to attain the fulfillment of art, and in that school we do not graduate.

Goethe has said, "Genius is work," and certainly for all who would rise above mediocrity the life of the actor or actress means the life of strenuous effort, social sacrifice and daily self-denial.

Catherine Mary Magnolia Peter Pan

THE STOCK COMPANIES.

Richard Clark left Portland, Ore., on June 6 for Dawson, Yukon Territory, to play characters and manage the stage for the Auditorium Stock company there. He closed with California May 10.

The following people have been engaged for the Drew Stock company at Doling Park, Springfield, Mo.: Melvin Hunt, James Newton Drew, Roy Dee, J. Wilkie Rusk, Edward Williams, Marie Nelson, Eloise French, Camille D'Arcy, Ruth Gale, and Professor Edward C. Crook as musical director. The season opened with a production of Moths on May 21.

Emily Lascelles has been engaged as leading woman with the Lakemont Park Stock company at Altoona, Pa.

Aubrey Noyes has been engaged as stage director for the stock company at Paxtang Park, Harrisburg, Pa., by Nathan Appell.

Julia Bachelder, the ingenue of the Coburn-Santje company at Newport News, has won high praise recently for her impersonations in the productions of that company.

Charles H. Lum closed a Spring season with the Grand Opera House Stock company on May 23 and left immediately for Columbus, O., where he opened a Summer engagement with the Empire Theatre company on June 8, playing Tommy Widgety in The Royal Box. This makes Mr. Lum's third stock season in Columbus.

Charles Fleming ended his season at Olentangy Park, Columbus, O., June 13 and opened June 15 with the Empire Stock as Private Jones in The Girl I Left Behind Me.

The Drew Stock company, at Dolln's Park, Springfield, Mo., presented The Three Hats June 1-6 to good business. This week will be divided between The Streets of New York and Comrades. The company includes Marie Nelson, Eloise French, Camille D'Arcy, Clara Hazel Lamb, James Newton Drew, Melvin Hunt, J. Wilkie Rusk, Roy Dee and Charles Lamb.

William Stuart returned to New York last week after a season with the Hopkins Stock company at Memphis, Tenn., and a brief engagement with the Summer Stock company at St. Paul, Minn.

The Buffinton Stock company is enjoying good business. Week of June 8-13 Resurrection was the bill. The version was furnished by Darcy and Wolford. Miss Magill as Maslova and Mr. Arvine as Dmitre deserve special mention for their clever portrayal. Mr. Phelps directed and mounted the bill, which won for him much commendation. June 15-20, The City of New York.

M. L. Alsop's good performance in the leads with the National Theatre Stock, Rochester, N. Y., continues to win plaudits from the press and public of that city. His Dick Sterling in The Climbers was particularly praiseworthy.

Joseph Cusack, in town on May 14 after a season of thirty-five weeks as Father Beret in Alice of Old Vincennes, and on May 15 was engaged for the Academy Stock company of Buffalo, N. Y., to play characters. He opened in Caught in the Web on May 25, playing Jim Bradley, the part he created in the original production of that play. This week he is playing Colonel Gray in Northern Lights.

Ernest Joy took the part of Edgerton Brown in An American Citizen at the Grand Opera House, Atlanta, Ga., on very short notice one day last week. Mr. Joy is a member of the Kilgour Stock Company that has been playing an engagement at that theatre, and Frank A. Conor, who had been playing this part, being called away by the sudden illness of his sister, was forced to give over the part of Mr. Joy.

Coulter Howard has signed with John Conners for characters at the New American Theatre, Chicago, next season.

Grace Atwell has signed for a Summer engagement with the stock company at the Columbia Theatre, Washington, D. C.

Born In the Blood, a play of Southern California, by David De Wolf, was successfully produced by the Aubrey Stock Company at the Hartford (Conn.) Opera House on June 8. The press spoke very highly of the piece. It will take its place among the road attractions in the near future, it is said.

Robert C. Turner has been specially engaged by the Pike Stock Company for a supplementary season at the West End Theatre, New York.

TRANSATLANTIC TRAVELERS.

Henry Blossom, Jr., the author of Checkers and of a new musical comedy that Henry W. Savage is to produce next season, sailed for Europe last week on the *St. Paul* for a short holiday. George Marion, general stage-manager for Mr. Savage, also sailed on the same ship on the same errand.

Norman MacDonald will sail for Europe June 27 on the *Campania* for a visit with relatives in London and Paris. He will return to America in August.

The Cardownie Sisters sailed on the *Teutonic* June 10 for Liverpool to spend their Summer vacation and will return early in August to commence rehearsals for the production of The Beauty Doctor, by C. H. Kerr and Howard Sheeley, which will open in Philadelphia Sept. 7.

Mr. and Mrs. Junius Brutus Booth were passengers on the French liner *La Bretagne*, which sailed from New York on Thursday.

Mr. and Mrs. Joseph P. Swickard sailed for England on June 10 on the *St. Paul* for an extended tour abroad.

W. A. Brady and Mrs. Brady (Grace George) sailed for London Thursday. Mr. Brady will assist in rehearsing Beerbohm Tree's production of Pretty Peggy, which Mr. Tree will produce at His Majesty's Theatre in August.

Mrs. Brune sailed on *La Bretagne* for Havre last Thursday. She will spend the Summer in Europe, and will return to America early in the Autumn.

Minnie Dupree will sail for Europe on the *Augusta Victoria* on Thursday.

Ferdinand Gottschalk sailed for England on the *Teutonic* last Wednesday.

F. C. Whitney will sail for Europe next week.

Mr. and Mrs. W. H. Crane will sail for England on June 16, on the Dominion Line steamship *Mayflower*. They will return to America in August.

ENGAGEMENTS.

Frank C. Burtan, re-engaged by E. J. Carpenter to play Dick Higgins in A Little Outcast.

Jefferson Hall, for San-Ke, in Japan by Night, at the Madison Square Roof-Garden for the Summer.

Sara Lewis, for Harry Doel Parker's Under Southern Skies company (Eastern).

Augustus Cooke, with Chauncey Olcott next season.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The thirty-eighth regular monthly service of the New York Chapter will be held next Sunday evening, June 21, at 8 o'clock at St. Chrysostom's Episcopal Chapel, Thirty-ninth street and Seventh avenue. The service will be conducted by the Rev. Thomas H. Sill, Vicar of the Chapel and Dean of the Board of Chaplains, assisted by the Rev. S. S. Mitchell, Alliance Chaplain, and the sermon will be preached by the Rev. George Francis Nelson, D.D., Archdeacon of New York. The subject of the sermon is "Pleasure," and all members of the dramatic profession and those interested are cordially invited. Special interest attaches to the fact that this is the annual service, and a special programme is being prepared for the event.

The June Reception of the New York Chapter will be held in St. Chrysostom's Parish Hall on Thursday evening, June 25, at 8 o'clock. A special programme is being prepared and the eminent tragedian Jacob P. Adler will appear. Members are privileged to invite two friends.

At the two recent teas held by the New York Chapter at the headquarters on the afternoons of June 4 and June 11, respectively, Cora Tanner was the hostess, and was assisted by Rosa Rand and Myra C. Brooks. Among those present were "Aunt Louisa," Eldridge, Olive White, Marie Bingham, Harry Leighton, Camille Porter, Ann Warrington, the Rev. Thos. H. Sill, Katherine Kaye, Mrs. George W. Barnum, Charles T. Catlin, Annie C. Ortega, Anita Zorn, William C. Andrews, Mrs. William A. Ryerson, Fannie B. Leighton, the Rev. F. J. Clay Morse, Elouina Oldcastle, Mrs. A. Z. Place, Annie Le May, Mrs. J. A. Brown, Grace Addison, Edwin R. Jennings, Mrs. R. Z. Hallstram and the General Secretary.

PROFESSIONAL WOMAN'S LEAGUE.

Through a misunderstanding between the incoming and outgoing presidents of the Woman's Professional League, there was no programme arranged for dramatic day yesterday. However, "Aunt Louisa," the ever faithful and energetic member, quickly provided an impromptu entertainment that sparkled with humor, cleverness and good cheer. The first one to the rescue was Elouina Oldcastle, of the John Henry company, just closed. She read "The Faithful Lovers" and "The Likeness" with grace and fine dramatic effect. Pauline Willard recited pleasingly "Songs of Saratoga" and "Men of Letters." By dint of constant urging, Amelia Ward Holbrook gave "Kentucky Bell," and an original hit that won much applause. The popular Mrs. Sol Smith sang two little songs with a dainty humor and cleverness, all her own. As the day was "Flag Day," "Aunt Louisa" appropriately told the interesting story of the writing of "The Star Spangled Banner," and recited it with the true patriotic spirit and vigor. For an encore she responded with "The Alphabet." At the business meeting on June 8 Mrs. Mary H. Dancker was elected sixth Vice-President and Mrs. Sol Smith a member of the Board of Directors.

CONRIED AND PARSIFAL.

The question of whether Heinrich Conried will present Parsifal at the Metropolitan Opera House next season with the consent of Frau Cosimo Wagner or without it is still unanswered. Reports came from Europe last week that Frau Wagner was willing to negotiate with Mr. Conried. Other reports came that she would never consent to the production. The one thing certain seems to be that Parsifal will be sung at the Metropolitan whatever Frau Wagner may think, say or do.

THE GOLD MINE PRODUCED.

Irene Acherman on June 9 produced her original play, The Gold Mine, as the final offering of the season at the Orpheum Theatre, Mount Vernon, N. Y. The cast included Ida Chester, Harriett Lane, John Morrissey, Clinton Ferry, Harry Salmon, W. J. Mofe, Peter Morrow, Polk Cummings, George Mordant, William Penney, Harry Hoseacker, C. B. Stevens, Valentine Rice, Lila Creighton, Mina Anderson, and Cora Case.

THEATRE BURNED.

The New Theatre at Yankton, S. D., was partially destroyed by fire on the night of June 8. All scenery and stage properties were completely destroyed and the building was partially damaged. The total loss was between $3,000 and $4,000, which was partly covered by insurance. The house will be repaired at once.

MUSIC NOTES.

Richard Strauss is to conduct one or more of the Wetzler concerts the coming season, and is then to be toured by Henry Wolfsohn.

The Philharmonic Society has engaged as conductors Felix Weingartner, Edouard Colonne, Henry Wood, Gustav Kögel and Richard Strauss. They will conduct one concert each.

John S. Duss has resigned the presidency of the Harmony Society at Economy, Pa. Mrs. Duss has succeeded him in that capacity.

The National Sängerfest is in session at Baltimore this week in the new Fifth Regiment Armory. Six or seven thousand singers are participants and throngs of musicians are in attendance.

Frau Pauline Strauss will make her American début at the final Wetzler concert in Carnegie Hall.

A concert Wednesday on board the *Deutschland* for the benefit of the American and German Seamen's Societies was participated in by Edouard de Reszke, Schumann-Heink and Kocian.

It is reported that Madame Calvé has been engaged for the opera season here.

Michael Paganini, a relative of the great violin virtuoso, was awarded $12,500 in the Jersey City courts recently for the loss of a leg in a trolley accident.

Madame Kendall, the well-known opera singer of former days, was given a benefit by her voice pupils at the residence of Mr. and Mrs. Andrew J. Provost, at Brooklyn, on Thursday night.

Madame Melba sang Mimi in "La Boheme," with triumphant success, at Covent Garden Thursday night in the presence of the King and Queen.

Signor Agramonti, a distinguished voice teacher of our city, was tendered a reception at New Haven, Conn., June 11 by the Gounod Society and presented with a beautiful gold watch. Agramonti was the conductor of this society for many years.

Katherina Fleischer-Edel, soprano; Wilhelm Birrefkoven, tenor, and Max Lohfing, bass, of the Stadt Theatre, of Hamburg, arrived in New York on the *Augusta Victoria* on Saturday. They will go to St. Louis to participate in the National Sangerfest, which the North American Sangerbund will hold at that city.

A recital of the works of Louis Lombard was given by the private orchestra of the composer and under his direction at his Swiss estate on June 13.

Edward MacDowell, the Boston composer, has gained a distinct success in London, where he has been rendering his own compositions at several recitals.

ARE YOU BILIOUS?

"Out of sorts?" "Get right quick." Orangeine Powders regulate and correct.—*.

GOSSIP.

Mrs. Mary Blythe Daly was granted a divorce from Arnold Daly by Supreme Court Justice Fitzgerald in New York City on June 5.

Winfrid Goff, baritone of Henry W. Savage's English grand opera company, has gone to the head-waters of the Kennebec River on a fishing trip.

M. B. Raymond purchased last week Kirke La Shelle's half interest in Augustus Thomas' play, Arizona, thereby becoming the sole owner. He purchased Fred Hamlin's interest in the piece about a year ago.

Carrie Collyer, daughter of Dan Collyer and herself well known on the stage, was married yesterday (Monday) to Clayton J. Heermance, a lawyer. Miss Collyer retired from the stage a few years ago to devote herself to portrait painting. The wedding ceremony was held at the residence of Mr. Collyer in this city.

The Ludlam School of Dramatic Art, of Philadelphia, has just issued a very handsome pamphlet outlining the purpose and work of the school, together with its plans for next season.

Richard Golden was engaged last week by Henry W. Savage for a term of years. Next season Mr. Golden will be the star of the King Dodo company and the following year Mr. Savage will bring him forward in a new musical comedy.

Florence Smith, who has this season been with Otis Skinner, has signed with W. A. Brady to originate the role of Page Dearborn in the dramatization of the late Frank Norris' novel, "The Pit," in which Wilton Lackaye will star.

The Four Cohans and their large company, under the direction of Fred Niblo, presenting George M. Cohan's latest musical frivolity, Running for Office, will open the season on or about Sept. 1 and will run until the middle of June, touring the United States from ocean to ocean, including the South and the Northwest and coast trips. The entire cast, chorus, working force and business staff have been re-engaged for the coming season, with the exception of Miss Leigh, who will enter the matrimonial field. Seventy-two people will be employed and only the first-class theatres will be played.

E. L. Lang, as assignee for Robert Jones, formerly advance agent for E. H. Sothern, has brought suit against the latter to recover $1,400 alleged to be due as services rendered by Mr. Jones while in advance of Mr. Sothern's company.

Eleanor Scott L'Estelle made her initial presentation of the one-act comedietta, Rosalie, on the evening of June 6 at the New Rochelle Opera House.

John J. Nolan is ill at his home in Yonkers, but will in all probability recover in time to join the Black Patti Troubadours when they begin their next season.

Burt and Swor, who were last season with Haverly's Minstrels, have been engaged by Mitchell and Hamlin to play respectively the roles of the Scarecrow and the Tin Woodman in the road company of The Wizard of Oz, which will open in August.

Voelckel and Nolan's Black Patti Troubadours will open the Star Theatre on Saturday, Aug. 8.

Ben Greet's company, headed by Edith Wynne Mathison, were announced to give three performances of As You Like It on Monday, Tuesday and Wednesday evenings and Wednesday afternoon of this week on South Field, Columbia College.

Among the old associates of Edward Harrigan who will be members of his company at the Murray Hill Theatre next season are Annie Yeamans, Jennie Yeamans, Dan Collyer, George L. Stout, E. J. Mack, and Joseph Sparks.

The announcement is made that Eleanor Montell, daughter of Eugenie Blair, will be married this week to Henri Greenitt, manager for Miss Blair during her recent tour in Magda.

Dallas Tyler, who had intended to sail for Europe on Saturday, has changed her plans and will remain in America through the Summer.

John Farrell has abandoned his plan to take out The Cattle King and The Bandit King next season.

John J. Parks, the old-time circus man, will shortly be received as the first inmate of the new Elks' Home in Virginia.

Andreas Hartel, superintendent of the Edwin Forrest Home, and Ellen Goddard Ewing Emlen, matron of the Home, were married in Philadelphia on June 11.

Ida Hanley last night assumed the role of Edith in The Prince of Pilsen.

Lew Dockstader's new steam launch, *The Minstrel*, will be delivered to him this week. He will use it in going from his Summer residence to the place of rehearsals of his company, after which he will make the trip to Atlantic City, where his company plays early in July.

Guido Marburg, remembered as an actor in this country some years ago, will play a prominent part in the Spanish play that Harrison Grey Fiske will produce at the Manhattan Theatre next season. Mr. Marburg, who has not acted in several years, has been in business in the City of Mexico, where he has been a close student of the Spanish drama, all of the better examples of which are represented in the Mexican capital. It was there that he saw the Guimera play that Mr. Fiske will produce with the famous Spanish actress, Maria Guerrero, in the chief role. Mr. Marburg was so impressed with the drama that in conjunction with Wallace Gillpatrick, an American journalist who at the time was connected with the *Mexican Herald*, he secured the American rights from the author and made the English version of the play. Mr. Marburg is believed to be admirably adapted to the role that he is to originate in English.

John J. Brophy will next season send on tour a production of the melodrama, Wealth and Poverty, featuring Homer Mullaney and Minnie Stanley.

Fay Templeton and Marie Cahill attended Friday evening's performance of The Blonde in Black, in which Blanche Ring is starring at the Knickerbocker Theatre.

Members of the Princeton Club to the number of a hundred attended Friday evening's performance of The Sultan of Sulu.

Allen J. Hinckley, leading baritone during the past season with The Bostonians, has secured an engagement for five years for leading roles at the Royal Theatre, Hamburg. He will sail on the *Crown Prince* Sept. 1 to appear there in The Huguenots, which will be presented on the 15th.

The Kennedy Players presented a new one-act play by James Wallen, entitled Knights of the Silent Love, for the first time on any stage at the Green Bay Theatre, Green Bay, Wis., on June 6. The play preceded Rip Van Winkle, and is said to have achieved success.

Elma Smith, daughter of Mrs. Sol. Smith, will graduate with the first honors of her class of 550 members at the Normal College commencement Wednesday evening at Carnegie Hall.

Canadian Provinces.

George E. Murphy (dude), Actors' Society.—*.

For Nervous Women

Horsford's Acid Phosphate quiets the the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

McIntyre and Heath are retained for a second week and Howard Thurston is also heartily featured. Others are Beatrice Moreland, in her new monologue, Alfred Armonson, Collins and North, Bovasi and Nevarro, Charles Kenna, Wood and Ray, Myles and Rose, Clifford and Dixon, Le Noire and St. Claire, Ed Foster and his dog, the Craigs, and the moving pictures.

Tony Pastor's.

The programme includes the Mozart Comedy Four, the Tossing Austins, Healy and Farnum, Seven Reed Birds, Prado and Dare, the Dancing Howards, Lillian Shaw, Lavean and Cross, the Juggling Burkes, J. H. Stevenson, Al. Coleman, the Trillers, and the vitagraph.

Proctor's Fifth Avenue.

The Woman Hater is presented by the stock company, with Charles Abbe, Florence Reed, George Friend, George E. Bryant, Albert Roberts, Russell Sage, Carleton Le Viness, Eva Vincent, and Loretta Healey in the cast. The olio includes Robannon and Corey, Keller, May Malden, Waldorf and Mendes, Valesca, and the kalatechnoscope.

Proctor's 125th Street.

Kindred Souls, a new English farce, by William Manning, receives its first New York production this week. It has been localized by Louis Harrison. In the cast are Adelaide Keim, Willard Blackmore, Sol Aiken, Verner Clarges, Claude H. Cooper, H. Dudley Hawley, Richard Lyle, Ada Lovick, Cecylle Mayer, and Margaret J. Kirker. John Healey and the kalatechnoscope appear between the acts.

Proctor's Twenty-third Street.

Walter Turner and Lila Blow, who are in their third week here, presenting At the Turf Inn, head a bill including Le Roy and Woodford, Al. Lawrence, Ford and Dot West, Three Demonellas, Bush and Gordon, Ferrez, Cole and company, the Norrises, Leonard Kane, Hugh and Bessie Lee, Chinese Johnny Williams, May Evans and the kalatechnoscope.

Hurtig and Seamon's.

The programme is headed by James R. Waite and company. Others are Madge Fox, Charles Ernest, Golden Gate Quartette, Fanny Winifred, Magee and Walsh, James and Bonnie Farley, Mosher-Baker Trio, Meredith Sisters, and the vitagraph.

Circle.

Adgie and her lions head a bill that includes Stuart Barnes, Foy and Clark, Hilda Thomas and Lou Hall, Gus Williams, the Exposition Four, the Watermelon Trust, the Allisons, Valesca, and the vitagraph.

Lion Palace.

The bill includes Pantzer Trio, Carr and Burns, Century Comedy Four, Charles H. Mackie, Sullivan and Pasquelina, Tyrolean Quintette, D. J. Rennie, Miriam Gates, and Cooper and Schall.

Paradise Roof Gardens.

The entertainers, all holdovers, are Ricca-bonna's horses, Cole and Johnson, Mr. and Mrs. Chamberlain, Franco Piper, Galetti monkeys, the Four Nightons, Wilton Brothers and the permanent company in Punch, Judy and Co.

St. Nicholas Garden.

Creatore and his band, which created such a sensation at Paradise Gardens last season, begin an entertainment here this week in a series of popular concerts.

THE BURLESQUE HOUSES.

DEWEY.—The season here has been extended and this week's attraction is Albani's Manhattan Burlesquers, including Mildred Gilmore, Helen Russell, Coyne and Ardell, Nellie Maguire and the Great Albani.

LAST WEEK'S BILLS.

TONY PASTOR'S.—There was much that was new and a great deal that was very good in the programme furnished by Mr. Pastor last week. The important feature was the first production in this city of a new character study written by Paul Armstrong, called The Blue Grass Handicap. Willis P. Sweatnam appeared in it as an old darky, and a more charming and delightful bit of work has rarely been seen on the New York stage. The scene represents a stable yard of an old Southern plantation. From the open half-door of the stable there peeps out a fine black mare. The old darky comes in with a pail of feed, and while holding a quiet conversation with the mare conveys the information to the audience that his master and mistress have gone North to see a colt of the old mare run his first race. The old man is expecting a telegram telling him the result of the race, when a flip youth strolls along and upsets his cogitations by telling him that his master had borrowed $500 from him in New York, and if the money is not paid in a few days that the old mare is to become the young man's property. The old negro is saddened by the news, but he keeps up a brave heart until the telegram arrives, telling him that the race was run and won by the colt he had trained, and the curtain falls with the poor old fellow weeping on the mare's neck. The whole performance rested on Mr. Sweatnam's shoulders, as it was practically a monologue for him, with the smart chap and a lazy colored boy as occasional "feeders." Mr. Sweatnam put his whole heart in his work, and read the lines in such a simple, natural way that the audience was in that happy state that just hangs between tears and laughter during the entire performance. The other two parts were well played, and the scenery and accessories were excellent. Another novelty was a new sketch done by James and Nadie Leonard, assisted by a precocious boy. The piece is called Going to the Dogs, and was written for the Leonards by Will M. Cressy, who is co-champion with Edmund Day in the business of turning out sketches. The plot is very simple. A young woman is interested in the housing of homeless dogs, and calls on an elderly doctor with a view of enlisting his sympathy and some of the contents of his pocketbook. He misunderstands her, and imagines she is seeking to have him agree to give free board at his home to a collection of vagrant men and women. They play at cross purposes until the finish, when the matter is satisfactorily explained. There is scarcely any action, but the dialogue is amusing and the skit made a pleasing impression. Mr. and Mrs. James P. Lee were seen in a pretty little play called The Turning Point, which tells the familiar but always effective story of the burglar who is discovered by the child and prompted to return to the better path through listening to her innocent prattle. Mr. and Mrs. Lee were assisted by Little Madelaine, who is somewhat cleverer than the usual run of stage children. The playlet was well done and met with approval. "Something going on all the time" seems to be the motto of Joe and Nellie Doner. Their skit is divided into two parts, and they are equally good in the more or less refined prelude and in the rough and ready, go-as-you-please finish. Mr. Doner is a very clever comedian, especially with his lower extremities, and he can speak volumes of comedy with his feet and legs. The hurricane finale of the act is a genuine "bow-bringer," and in it Mrs. Doner proves herself a knockabout artiste of the first-class. Irene Latour, the contortionist, assisted by her faithful pug, "Zaza," went through her performance with her usual success. Evans and St. John sang "You Don't Need Nothin' for Your Nerves," and it might be mildly suggested to Miss St. John that she sings her second in the songs a trifle too loud, partly smothering her partner's voice, and frequently producing what sounds like a discord. With this defect corrected their act would be greatly improved. They have some good jokes, several of which are new, and their dancing is superfine. Will T. Davis repeated the hit he made here a few weeks ago. Mr. Davis is an intelligent comedian, who uses good grammar and well-chosen words in making his announcements. His imitations and parodies are excellent, and he has a remarkably strong, clear and musical voice. All these points impress an audience favorably, and it is not to be wondered at that Mr. Davis has made a hit. The Pleasleton-McCoy Trio, who were an extra attraction, were hilariously funny in The Blackhaven Brother. Others in the bill were De Forrest and Pettingill, Rossetta and Dalair, the Brothers Tesson, Cora Rogers and Little Marguerite, the Morrisoptions, and the vitagraph.

KEITH'S UNION SQUARE.—Charles Dickson presented for the first time in New York a new comedietta called Heart to Heart Talks, written for him by Jerrold Shepard. The scene is laid in the apartments of J. Pennington Holder, a sporting editor, who has been given the task of running the "Aunt Jerusha" column of his paper during the temporary absence of the man who is usually in charge of it, and whose specialty is these "Heart-to-heart" talks, in which advice is given to girls who want to know things. Holder is puzzled, but starts in bravely, dictating answers to his office boy to several letters that he finds on his desk. The answers to the letters afford Mr. Dickson a chance to introduce some very amusing lines. Just as he is finishing his task a young girl, who has been corresponding with the supposed old lady, "Aunt Jerusha," arrives. She has come expecting to find a motherly old lady who will help her to find employment. Holder's best instincts are aroused by the girl's perfect guilelessness, and he breaks the news to her concerning the personality of "Aunt Jerusha" as gently as he can. Of course he finishes by falling desperately in love with her, and she shyly consents to allow him to visit her, with the prospect of a marriage in the dim distance. The plot is helped along by the office boy, who figures conspicuously through the piece. Mr. Shepard's dialogue is crisp and to the point, and the speeches and business are natural and effective. If he can write other sketches as good as this he should have no trouble in finding a market for his wares. Mr. Dickson played in his usual easy, offhand way, and brought out the points of his part very effectively. Nell McEwan, a pretty and clever girl, played the confiding country lass capitally, and the boy was well taken care of by Harry Goodwin, who introduced two songs without disturbing the action of the piece in the least. McIntyre and Heath received a warm welcome and their newest offering, Dr. Lyons Breakfast was well done and met with approval. "Something going on all the time" seems to be the motto of Joe and Nellie Doner. Their skit is divided into two parts, and they are equally good in the more or less refined prelude and in the rough and ready, go-as-you-please finish. Mr. Doner is a very clever comedian, especially with his lower extremities, and he can speak volumes of comedy with his feet and legs. The hurricane finale of the act is a genuine "bow-bringer," and in it Mrs. Doner proves herself a knockabout artiste of the first-class. Irene Latour, the contortionist, assisted by her faithful pug, "Zaza," went through her performance with her usual success. Evans and St. John sang "You Don't Need Nothin' for Your Nerves," and it might be mildly suggested to Miss St. John that she sings her second in the songs a trifle too loud, partly smothering her partner's voice, and frequently producing what sounds like a discord. With this defect corrected their act would be greatly improved. They have some good jokes, several of which are new, and their dancing is superfine. Will T. Davis repeated the hit he made here a few weeks ago. Mr. Davis is an intelligent comedian, who uses good grammar and well-chosen words in making his announcements. His imitations and parodies are excellent, and he has a remarkably strong, clear and musical voice. All these points impress an audience favorably, and it is not to be wondered at that Mr. Davis has made a hit. The Pleasleton-McCoy Trio, who were an extra attraction, were hilariously funny in The Blackhaven Brother. Others in the bill were De Forrest and Pettingill, Rossetta and Dalair, the Brothers Tesson, Cora Rogers and Little Marguerite, the Morrisoptions, and the vitagraph.

Photo by Rulenlicht, San Francisco. LILLIAN BURKHART.

Lillian Burkhart is one of the very few women who have a distinct place in the affections of vaudeville patrons throughout the country. Ever since her debut in this branch of the profession a few years ago Miss Burkhart's advancement has been steady and progressive. While others have been content to rest on their oars with one or two successful plays, Miss Burkhart has made it her business to seek out and produce as many new and promising sketches as possible. During the past few seasons she has produced no less than twenty-five plays, in this way giving an opening to ambitious young authors, who had a chance to have the work of their brains given a public test. Some of these plays did not prove as acceptable in the playing as in the reading, but this was due to the plays themselves and not to their interpretation by the indefatigable little woman, who is always anxious to offer something new to her audiences. In A Strenuous Daisy, by Anna S. Richardson, Miss Burkhart has found an especially good vehicle, and the demand for it by managers is so great that she will use it almost exclusively next season, though she will probably try one or two new pieces that she purchased recently, and which she hopes will be successful.

KITTY WOLFE.

Photo by Baker Art Gallery, Columbus, Ohio.

Kitty Wolfe, whose picture appears above, is a clever young woman who recently made her debut in vaudeville. She appeared at Keith's a short time ago and made a very pleasing impression with some songs and dialect stories. She has a good appearance, dresses well and has a happy knack of getting on good terms with her audiences.

Althea Twin Sisters, Ezra and Stetson, the vitagraph, and stereopticon were also in the programme.

PROCTOR'S TWENTY-THIRD STREET. — Troja headed the bill, presenting Van Tassell Sutphen's Japanese idyl, Cherry Blossoms. It is a monologue and tells the story of the love of a Japanese girl for a foreigner. She is awaiting his arrival, and through a forged letter sent by a Japanese rival she is led to believe that he has forsaken her. She takes poison and dies at the door of her house just as her lover knocks for admittance. It is not a cheering bit of work, but it was carefully and delicately done by Troja, who shows remarkable improvement over the days when she used to sing popular songs. The setting was very pretty and the accessories were thoroughly Japanese. The production was made under the direction of Edgar Hart. Walter Turner and Lila Blow remained for a second week in At the Turf Inn, which was fully reviewed in last week's MIRROR. Victor Moore and Pearl Hight scored heavily in their novel and original sketch, Change Your Act, or Back to the Woods. Emmett Devoy, Frances Arthur and company appeared in a new sketch called The Saintly Mr. Billings, which is only fair. Theodore Murphy, Harry Laughlin and Louis Crohans were in the supporting company. Dorothy Neville was seen once more in her pleasing act, As It Happened. Clifford and Dixon, two German comedians, gave some extracts from Weber and Fields' Twirly Whirly, including the choking business which the Broadway managers made so amusing last season. They do not announce it as an imitation, so there is no excuse for their using the material. The three Kelcey Sisters, Martine and Baino, Willard and Marlow, Christian, a clever roller skater; Greve and Green, Herman Townsend, McRae and Wyatt and the kalatechnoscope were also in the bill.

PROCTOR'S FIFTH AVENUE.—The Politician, a bright, breezy comedy, just suited to the wants of warm weather audiences, drew large houses. Florence Reed looked particularly stunning as Cleopatra and Eva Vincent was excruciatingly funny as Mrs. Muffin. Charles H. Abbe received a warm welcome and put plenty of dash into the leading comedy role. Others who did good work were Loretta Healey, George Friend, Wallace Erskine, Paul McAllister, Albert Roberts, Harry Bourjohn, and George Wright. Chinese Johnny Williams made a hit in the olio with his burlesque magic. Jeannette Laurello appeared in her new serpentine dance. Phillips and Leighton, Fred Stuber, the very clever banjoist; Mortimer Bassett, Ethel Gilkey, Madge Hughes, and the kalatechnoscope were also in the programme.

PROCTOR'S 125TH STREET.—Victor Durand, Henry Guy Carleton's romantic comedy, was well put on by the stock company. A good share of the honors went to Sol Aiken, who did some excellent work as the Italian organ-grinder, which won him enthusiastic applause. Willard Blackmore and Adelaide Keim sustained their reputations admirably in the leading roles. Claude H. Cooper, who recently returned to the company, was good as Jacques Renaud. Others in the cast were Joseph Green, Verner Clarges, George B. Bryant, H. Dudley Hawley, C. Russell Sage, Carleton Leviness, Ada Levick and Cecylle Mayer. The play was produced under the direction of William Haulethne. Radie Furman and the kalatechnoscope were the olio features.

HURTIG AND SEAMON'S.—John Duryea and May Kearney were very successful with their presentation of The Impostor. The sketch is in the hands of two very capable players, who get full value from its many amusing lines and situations. Oliver Holden and Winifred Florence offered a pretty little operatic sketch, called The Fairy of Killarney. Both have exceptionally good voices and their singing pleased decidedly. Jennie Yeamans made her usual hit. She has freshened her act with new material, and there was not a dull moment while she was on the stage. J. Francis Dooley was retained for another week and continued to afford much amusement. The Meredith Sisters scored heavily with their new act. They have some good songs, dress attractively and their dancing is far above the average. Keno, Welch and Melrose have an excellent tumbling act and won much applause. The Wangdoodle Quartette landed a big laughing hit with their very funny turn. The Bates Trio produce some very pretty effects with the colored lights on their musical instruments and their act pleases very well. Mullen and his dog were also on the bill.

CIRCLE.—Will M. Cressy and Blanche Dayne made a pronounced hit in A Village Lawyer. Bessie Greenwood, who has been extensively boomed as having a phenomenal voice, did not make any marked impression. Edward F. Reynard, with his remarkable collection of dummies and working props, was one of the big hits of the bill. He is a very clever and progressive ventriloquist. Cushman, Holcombe and Curtis scored once more with their very interesting sketch, in which Miss Cushman won several encores with her baby song. The other musical numbers were very good indeed and the comedy work is amusing. James Richmond Glenroy had a lot of new epitaphs and several novel humorous remarks that kept his hearers in fine spirits. Paul Stephens was applauded for his startling specialty. The Twin Nices, the Lowe-Hughes Trio, and the vitagraph completed the bill, which attracted good houses, as the weather kept people in town who would otherwise be at the beach resorts.

ST. NICHOLAS.—Business steadily increases at this house, and although the talking acts are

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

JERROLD SHEPARD

Politely invites all interested parties, whether friends or competitors, to see his latest miniature comedy,

"HEART TO HEART TALKS."

AS PLAYED BY

CHARLES DICKSON

ON TOUR IN VAUDEVILLE.

Unbiased judges are good enough to say that it is THE DAINTIEST AND BEST ACTED miniature comedy on the vaudeville stage to-day, BAR NONE.

Harriette Weems **WITH** *Little Edith Talleferro*

in PLUCKY, THE WHARF RAT and other sketches.

Miss Weems invites bookings for Vaudeville, Parks, Summer Resorts, etc. Address care Actors' Society, 114 West 40th St., New York.

THE WIZARD OF IRISH IDIOSYNCRASIES,

BOBBY GAYLOR

In a Farcical Skit Next Season, Entitled

A SOCIETY SQUABBLE

4 people; 2 male and 2 female characters. All action, funny situations, and all that's necessary in a situation to show and prove it. What's the use of talking? Long speeches are no good, anyway. I am summering in Chicago.

Permanent address, 5168 Princeton Ave.

EMPIRE CITY QUARTETTE

(COOPER, TALLY, MAYO and COOPER).

Season 1903-4, Management of WEBER AND RUSH Time all booked for the Summer.

Week June 15, Gorman's Theatre, Salem, Mass.

Eastern and Western Agent, WM. MORRIS, 43 West 29th St., N. Y.

JUST AN IRISHMAN—THAT'S ALL.

James B. Donovan

BOOKED SOLID UNTIL SEPTEMBER.

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EDWIN LATELL

Presents his wonderfully trained banjo, saxophone and sleigh-bells, in a highly pleasing turn. Meeting with much success in the Parks.

BAILEY AND MADISON

Have June 22 29 OPEN. Orpheum Circuit—July 12 and 19 'Frisco; July 25 and Aug. 2, Los Angeles. Open in London Aug. 31. *Wire all Agents.*

JAMES RICHMOND GLENROY

The Man with the Green Gloves.

Keith's, Boston, this week. June 22, Proctor's 23d St.

J. ROYER IDA

WEST AND VAN SICLEN

MUSIC AND COMEDY.

Woolworth's Roof Garden, Lancaster, Pa. Home again!

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly. 401 STRAND, W. C.

RASTUS and BANKS

"THE MAJOR AND THE MAID."

Tumbling Run Park, Pottsville, Pa., this week.

Next season with THE TWO SISTERS CO.

J. A. ELOISE

MURPHY AND WILLARD

The Sky Scrapers of Conversational Comedy.

Olympia Park, McKeesport, Pa., June 15. "Have a Doughnut?"

JANE CHAS.

COURTHOPE and FORRESTER

Presenting

"A FISHERMAN'S LUCK."

By GEO. H. EMERICK.

MR. and MRS. GENE

HUGHES

IN ENGLAND INDEFINITELY.

Address, 22 Leicester Square London, W. C.

JOE
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THE ADVANCE AGENTS OF ECCENTRIC COMEDY.

"Little Buster, the greatest little Comedian ever in the Varieties."—(M. Keith's quotation.) A few open weeks next season. Ask the Man, Jo Paige Smith, and Eddie Shayne. Lima, O., next week, care Park.

BERT HOWARD AND LEONA BLAND

Well, I had a good time last week, fishing, and other things. The best thing I did was to beat the races, which I did quite as well as play my own originations on the most abused of all instruments. I also caught that fellow Mason, at Masonic Temple, and I actually saw him do some of my own ideas. I am sorry for him.

JO PAIGE SMITH is our pilot again this season. Watch for a surprise, Mason. So long, folks!

See THE ARIEL HOOPS, THE BOOMERANG HOOPS,
THE WHIRLWIND SHOWERS, THE MUSICAL HOOPS,
As performed by

OLLIE YOUNG AND BROTHER

Address JO PAIGE SMITH. Or WM. MORRIS.

JOE KING

Polite Monologue. Dialect Stories. Extemporaneous Songs. Work in One. White Face.

Week June 15th, Stanton Park, Steubenville, Ohio. Time open later.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

THE BIGGEST LAUGHING HIT EVER MADE AT KEITH'S THEATRE, BOSTON.

TOM LEWIS AND SAM J. RYAN

In their new sketch, THE WIRELESS TELEPHONE.

JUST ONE of the press extracts

"Tom Lewis and Sam J. Ryan appeared in a new sketch, The Wireless Telephone, and scored the laughing hit of the show. Mr. Lewis is one of the most amusing black face comedians in the variety. Mr. Ryan is an excellent character comedian, and in The Wireless Telephone they were practically the whole show."—Boston Herald, Tuesday, June 2, 1903.

Address, 16 West 27th Street, New York.

not making their usual hits, there is no fault to be found with the appreciation shown by the audiences. La Loie Fuller was seen for the second week in her dances, and Adelaide Herrmann in her magic of the Orient met with a most cordial reception. Her clever illusion especially pleased. Jess Dandy, although he had much new and capital material, did not score as heavily as usual. Smith, Doty and Coe presented their well-known musical act, with which they greatly pleased. Paul Powell's Electric Theatre made a good impression, as did Coleman's clever dogs and cats. The Norrises were a distinct hit in their song and dance specialty, and the Yammatto Brothers pleased in equilibristic work.

NEW GRAND.—The attendance at this house has dropped off considerably since the opening, but the few that are on hand are exceedingly appreciative. Bellman and Moore in their delightful sketch were easily the hit of the bill. Miss Moore was as vivacious as ever, and Mr. Bellman quite outdid himself in his efforts to please. Elton and Remington had to force the good points of their skit a little harder than usual, but made a splendid impression. J. Royer West and Ida Van Ricken more than pleased in their capital comedy musical work. Harrigan was on hand with his unique tramp juggling and scored his usual hit. Harry Fisher in a song and dance specialty made a most pleasing impression. Others in the bill were the Mammoth Duo in some clever Juggling specialties on ladders, the Four Broadway Girls, and Hodges and Launchmere.

PARADISE GARDENS.—In spite of the rainy weather large crowds attended the performances at Mr. Hammerstein's aerial resort. The adjustable roof and windows make the place comfortable even on stormy nights, and the good programmes offered make the audiences forget that there is such a thing as rain or wind. Wilton Brothers, Sherman and De Forrest, and the Yamamoto Brothers were added to the bill and made good impressions. The holdovers, all of whom pleased, were Riccaboni's horses, Cole and Johnson, Mr. and Mrs. Chamberlain, the expert lasso throwers; Franco Piper, the Hoosier Rooster, Galletti's monkeys, the Four Nightons, and Mr. Hammerstein's operetta Punch, Pudy and Company.

LOEW PALACE.—Fair audiences attended last week in spite of the very bad weather. Manager Phipps' novelty, The Lion Rollers, proved pleasing, and a good bill was furnished by Harry Thomson, Mosher-Baker Trio, De Faye Sisters, Nevada Farrington, Tyrolean Quintette, La Velle and Grant, John F. Clark, Rivera and Clark, Yalto Duo, and Helen Trix.

The Burlesque Houses.

DEWEY.—On account of the cool weather the management decided to keep the Dewey open a little longer. The Dewey Burlesquers was the attraction and satisfactory business was done. The benefit for Krans Brothers on Monday, June 8, was very successful.

BELLECLAIRE ROOF GARDEN.

The new roof-garden on the Hotel Bellecalre, of which Milton Robles is the proprietor, was opened on Thursday evening last. The garden is very prettily arranged and is an admirable place in which to enjoy cooling breezes and the superfine refreshments offered by the genial proprietor. The regular Thursday evening vaudeville programme, which has been such an interesting feature of Mr. Robles's management during the past Winter, was continued on the roof, with even greater success than before. The feature of the bill last week was Mamie Remington, who, assisted by her pickaninnies, presented her charming specialty with the greatest success. Others who made hits were Will Tompkins, monologist; May Evans, whistler; Eddie Leslie, comedian; the Cox Family; Russell and Buckley, musical comedians; Millingar Brothers, vocalists and comedians; the Odeon Quartette, and others. Max Dreyfus presided ably at the piano. Mr. Robles is always willing to give amateurs with talent an opportunity at these affairs, and has already discovered some budding geniuses.

ASSOCIATION OFFICERS ELECTED.

The fourth annual meeting of the Association of Vaudeville Managers of the United States was held at the offices in the St. James Building on Tuesday, June 9. A large amount of business was transacted, including the election of officers for the coming year. The result of the election was as follows: P. B. Chase, of Washington, President; J. H. Moore, of Detroit, Vice-President; H. W. Behman, of Brooklyn, Treasurer; P. F. Shea, of Springfield, Secretary. E. F. Albee was re-elected chairman of the Board of Directors and will be assisted by J. K. Burbo, H. W. Behman, P. F. Shea, and Michael Shea. D. F. Hennessy was re-elected manager and Frank Kilhurst will continue as acting treasurer. Harry Davis, of the Avenue Theatre, Pittsburg, was elected to membership.

A NEW ACT.

Tom Lewis and Sam J. Ryan produced their new act, The Wireless Telephone, at Keith's Boston house last week, and according to report scored one of the biggest laughing hits in the history of the theatre. They will use the new sketch in conjunction with their celebrated skit, The Two Actors.

FANNY FIELDS ARRIVES.

Happy Fanny Fields, who has been extremely successful in entertaining our British cousins for several months past, arrived home for her Summer vacation yesterday on the *Cedric*. Miss Fields will remain here for about three months, and will return to Europe in September to fill engagements already booked.

NEW GRAND CLOSED.

The New Grand Street Theatre, after a season of one and one-half weeks, closed on Saturday evening last. Good bills were provided, but the population surrounding the theatre, being almost exclusively composed of Hebrews, very little interest was taken in the efforts of the management to introduce high-class vaudeville to the extreme East Side.

WILLIAM MORRIS HOME AGAIN.

William Morris, the well-known vaudeville agent, who has been at the Western springs toning up his system with baths and much drinking of the waters, returned yesterday looking the picture of health. He found a large amount of work awaiting him, which he attacked with energy and finished with dispatch.

VAUDEVILLE JOTTINGS.

Fohr's Last Days of Pompeii will open at Manhattan Beach on June 24. An especially elaborate production is promised and the great Fohr record will be outdone if possible. A number of clever vaudeville people have been engaged for the season, which will run till September.

Matinees will hereafter be given on Saturdays at the St. Nicholas Garden.

"Father Bill" Daly, the veteran turfman, did a specialty at a benefit for the Roman Catholic Church of the Guardian Angel at Coney Island on June 1st. The affair took place at the Brighton Beach Music Hall. Mr. Daly sang two old-time songs, "My Darling Still Waiting for Me" and "Bowls of the Lee."

Jessie Mae Hall and James A. Kiernan will open at Detroit in their new act on June 22, and will play Toledo and Chicago before starting for San Francisco to open a long engagement on the Orpheum circuit. Floyd Trahern, a brother of Al. Trahern, has joined the little co. and will play the part of the messenger boy.

The Tossing Austins played Odeon Theatre, Jamestown, N. Y., last week with success. This week they are at Tony Pastor's, with Shea's, Buffalo, to follow.

John F. Webber has retired from the vaudeville stage and has accepted an engagement with the Castle Square Theatre Stock co., Boston, Mass., opening June 15.

An elephant belonging to the Hagenbeck Circus escaped on Wednesday last while the circus was at Waterloo, N. Y., and swam through the Seneca River to an island. He was very weary and the man who went after him in boats could not land on the island. After five hours' hard work the beast was driven into shallow water and coaxed back to where he belonged.

The McKinley Club, of Dayton, O., will run another street carnival in the latter part of August.

James R. Russo and Marguerite Ferguson have signed for thirty-two weeks with Gus Hill for next season.

Charles Leonard Fletcher is at present delighting vaudeville in Scotland and will visit Ireland next month. He reports that he has been very successful so far.

The season at the Captain's Pier, Ruth Beach, L. I., opened yesterday. Esteban Ortega is the proprietor and Clark Hillyer is amusement director. The opening bill includes Post and Clinton, Three Hillyers, Billy Carter, Constance Windsor, and Sylvia Cook.

Dave Rowlin spent last week at Manns Park, Toronto. He reports that the fishing there is excellent. He spent most of his time between shows on the lake and caught a total of three fish and one minnow during that time.

Wright Huntington, after a very successful season, followed by a short lecture engagement at Mt. Clemens, has retired for the Summer to his country house in Connecticut, which he calls "Monotony Nest." He will while away the time here fishing and looking forward to next season, for which he has a number of works already booked.

Wilson and Lobenstar left for Seattle June 8 to open their season of twenty-two weeks in Western territory. They have many new songs and new costumes.

Jordan and Welch, the well-known Jewish comedians, have decided to remain in vaudeville next season. They played Keith's New York last week, and although near the end of the bill, scored a decided hit.

John Armstrong, the genial property man at the Bon Ton, Jersey City, has announced his forthcoming marriage to Elizabeth Smith, unprofessional, which is to take place at St. John's Church, Jersey City, on June 24. This Summer he has been stage-manager at the New Rochelle Theatre, and has an offer pending for an engagement at the new Bradley Beach Theatre.

Mortimer Kaplan and Maurice Spencer, who were summoned to court for having given a play in costume at the recent benefit for the Kindergarten Students of the Academy of Music, were discharged from custody.

The success attained by Will Thompson Davis in his refined Hebrew comedy act at Tony Pastor's week of May 25 resulted in his return to that house last week. He repeated his hit at every performance.

Alice Shaw, who has made an international reputation through her phenomenal whistling, has again come into notice through her successful engagement last week at St. Nicholas Garden. It is rumored that she is considering an important offer from a well-known manager by which she will be enabled to place her two clever daughters, who have assisted here in her specialty, in prominent roles in a Broadway production next season.

George A. Jenkins, of Clayton, Jenkins and Jasper, was compelled to leave England on account of ill health. He arrived in New York on the "Kaiser Wilhelm der Grosse" on June 9, and will recuperate at his home, Columbus, O., for a few weeks. He will return to Europe about July 25 to fill important London engagements.

The wet weather interfered with the attendance at the opening of the Brighton Beach Music Hall on Saturday evening last, but a big season is expected, as none but first-class acts have been engaged.

A hyena escaped from Bostock's collection at Coney Island on Sunday. After an exciting chase it was shot and killed by several policemen.

The arrangements for a tour of a big vaudeville co. headed by Imro Fox have been indefinitely postponed.

Rosta Winfield, who was reported as being very ill in London a few weeks ago, is said to be on the mend. She will return to the United States as soon as she has recovered her strength.

The attractions at Frank's Opera House, Bayonne, N. J., this week are John L. Sullivan, Attie Spencer, Shannon and Brown, McRae and Wyatt, Dorch and Russel, Latell and Porter, Eddie De Voe, and Emerson and Omega.

Harriette Weems and Little Edith Talleferro are new aspirants for vaudeville honors, and are shortly to be seen in Plucky, the Wharf Rat, and other sketches. Miss Weems is booking her time in the regular vaudeville and also at the parks and Summer resorts.

VAUDEVILLE PERFORMERS' DATES

Abraham, Max—Nickelodeon, Boston, 15-20.
Adamini and Taylor—Schmer Park, Montreal, Can., 8-20.
Adams, Adelph—Park, Binghamton, 14-20.
Adams and White—Chestnut Park, Phila., 15-20.
Adams, George H., and Co.—Idlewild Park, Newark, N. J., 14-20. Electric Park, Kans. C., 22-27.
Adams, James R., and Co.—Luna Park, Coney Island, May 30—indefinite.
Adjie and Her Lions—Circle, N. Y., 15-20.
Allesse and Lebrant—Chestnut Grove, Providence, 15-20.
ALLERSCH, CHARLES T.—London, March 9—indefinite.
Alzina—O. H., Chicago, 15-20.
Althea Twins—Park, Woonsocket, R. I., 15-20, Park, Providence, 22-27.
Amato—Asbury Park, N. J., 14-July 5.
Anderson, Al. and Mamie—Revere Beach, Boston, 15-20.
Armstrong and Wright—St. Joseph, 14-20.
Arnesen, Alfred—Keith's, N. Y., 15-20.
Arto and Knapp—Chestnut Hill, Phila., 15-20.
Ascott and Eddy—Electric Park, Newark, N. J., 15-20.
Austin, George, and Co.—Chester Park, Cincinnati, 15-20.
Austins, The Tossing—Pastor's, N. Y., 15-20, Shea's, Buffalo, 22-27.
Ayres, Walter S.—Hagenbeck Park, St. Louis, 15-20.
Baader and Lavelle—Gebhardts, 15-20.
Bailey and Austin—O. H., Chicago, 15-20.
Baker, Burt—Henderson's, Coney Island, 15-20.
Barnes, Stuart—Circle, N. Y., 15-20.
Barrymore, Jean, and Co.—Proctor's 23d St., N. Y., 15-20.
Bartel and Buckley—Keenan's, Washington, D. C., 15-20.
Bartlett and Collins—Springlawn Park, London, Can., 15-20.
Bauer, Joseph L.—A. and S., Boston, 15-20.
Baxter, Sid—Fritz's, Portland, Ore., 8-20.
Baydella, The—Keenan's, Washington, D. C., 15-20.
Beaves, Ferguson and Beaves—Keith's, Boston, 15-20.
Bell, Frank—Idora Park, Youngstown, 15-20.

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" 8, Keith, New York. " 22, Lancaster Roof July 6, Newport, R. I. Park.

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Management pronounced "PALS" the Greatest Act in Vaudeville, and booked return dates.
Took 4 Calls Each Performance, and were CLOSING THE SHOW.

PRESS COMMENTS
A Splitting Success. An act that will be greatly talked about.—Detroit Free Press, May 26th.
PALS is a Novelty, Audience was delighted. Principals were called before the curtain, Piece is staged elaborately.—Detroit Tribune, May 26th.
PALS Made a Hit, It was staged in an excellent manner, Principals were favored with curtain calls, Audience worked up to a great pitch of enthusiasm.—Detroit News, May 26th.
PALS made a Kansas Cyclone fade into insignificance, It was beautifully and elaborately staged.—Detroit Journal, May 26th.

Address CHESANING, MICH., for the Summer, or JO PAIGE SMITH, 823 St. James Bldg. N. Y.

Bennett and Rich—Proctor's, Newark, 15-20.
Bessey, Sidney—Music Hall, Fort George, N. Y., 15-20.
Bohannon and Corey—Proctor's 5th Ave., N. Y., 15-20.
Bolan, Pete—Shea's, Buffalo, 15-20.
Bond and Benson—Keith's, N. Y., 15-20.
Bostonian Ladies' Band—Proctor's 23d St., N. Y., 15-20.
Boyd, Harry E.—Coney Island, Cincinnati, 15-20.
Bradley, Princess—A. and S., Boston, 15-20.
Brandt and Brandt—Mountain Park, St. Louis, 15-20.
Brittany, Louise—O. H., Chicago, 15-20.
Brooks and Rooks—Kinloch Park, St. Louis, 15-20.
Brown and Nevarro—Idora Park, Youngstown, 15-20, St. Louis, July 4-11.
Brown, Harry—Keith's, Boston, 15-20.
Brown, Pattie—O. H., Chicago, 15-20.
Bruce and Bliss—Oshkosh, Wis., 15-20, Neenah, 22-27.
Bunnell and Adelle—Canton, Newark, O., 14-20.
Burch, Mr. and Mrs.—Summer Park, Lima, 14-20.
Burke, Walter and Teller—Johannesburg, South Africa, 4—indefinite.
Burton, The—Proctor's, N. Y., 15-20.
BURKHART, LILLIAN—Keith's, Boston, 15-20.
Burns, Harry—Huber's, N. Y., 15-20.
Burt and Rockwalshire—Springbank Park, London, Ont., 15-20.
Burroughs, Mr. and Mrs. C. H.—Cordray's, Portland, Ore., 24-27.
Busby-Lowande Circus—Sohmer Park, Montreal, Can., 15-20.
Burton and Brooks—Farm, Toledo, 15-20.
Burton, H. E.—Chutes, San Francisco, 15-20.
Bush and Gordon—Proctor's 23d St., N. Y., 15-20.
Bushkit and Rich—Oakwood Park, Pittsburg, 15-20.
Cadiby and Grant—A. and S., Boston, 15-20.
Campbells, Three—Lake View Casino, Kalamazoo, 15-20.
Canfield and Carleton—Woolworth Roof, Lancaster, 15-20.
Carr and Burns—Lion Palace, N. Y., 15-20.
Carson and Willard—Mannion Park, St. Louis, 15-20.
Carter and Mandell—Pritz's, Portland, Ore., 15-20.
Cassidy, Edward E.—Chestnut Hill, Phila., 15-20.
Century Comedy Four—Lion Palace, N. Y., 15-20.
Chamberlain, Mr. and Mrs.—Paradise Gardens, N. Y., 15-20.
Charles, Carl—Sandusky, 14-20.
Cherry and Bates—Point of Pines, Boston, 15-20.
Chesley and Willa—Granman's, San Francisco, 8-27.
CLAUDIUS AND CORBIN—Brighton Beach, L. I., 15-20.
Clark and Duncan—Avon Park, Youngstown, 15-20.
Clark and Temple—Farm, Toledo, 15-20.
Clayton, Jenkins and Jasper—Empire, Manchester, Eng., 15-20, Palace, Sunderland, 22-27.
Clifford, Billy Single—Farm, Toledo, 14-20.
Clifford, J. W.—Howard, Boston, 15-20.
Clifford and Dixon—Keith's, N. Y., 15-20.
Clipper—Wheeling, W. Va., 15-20, Cleveland 22-July 4.
Clivette, Rosa—O. H., Chicago, 15-20.
Colby Family—Riverside Park, Saginaw, 14-20.
COLE AND JOHNSON—Paradise Gardens, N. Y., 15-20.
Coleman, Al.—Pastor's, N. Y., 15-20.
Collins and Hart—Henderson's, Coney Island, 15-20.
Collins and North—Keith's, N. Y., 15-20.
Collins and Reynolds—Southern Park, Pittsburg, 15-20.
Collins, Billy—Kernan's, Washington, D. C., 15-20.
Conn and Conrad—West End Park, New Orleans, 15-20.
Conroy and Pearl—Chutes, San Francisco, 15-20.
Cook and Hall—Chestnut Grove, Providence, 15-20.
Cooper and Schall—Lion Palace, N. Y., 15-20.
Corbett and McFadden—Howard, Boston, 15-20.
Cornwell and O'Day—Electric Park, Newark, N. J., 15-20.
Corrigan, Emmett and Co.—O. H., Chicago, 15-20.
Courtland, Jessie—Brighton Beach, L. I., 15-20.
Cowan, The—Keith's, N. Y., 15-20.
Crane, Lawrence—Lafayette, Buffalo, 15-20.
Crawford and Stanley—O. H., Chicago, 15-20.
Crosby & Howard—Medford Boulevard, Boston, 15-20.
Curran, Anna W.—Chestnut Park, Phila., 15-20.
Dagwell, Auric—Temple, Detroit, 15-20.
Dahl, Katherine—Henderson's, Coney Island, 15-20.
Dale, Musical—Keith's, Phila., 15-20.
Darnoff—Lakeside Park, Akron, 15-20.
DAVIS AND MACAULEY—Masonic Temple, Chicago, 14-20.
Dawson, Three—Masonic Temple, Chicago, 15-20.
Denham, Mascotte and Denham—Cordray's, Portland, Ore., 15-20.
De Biere—Forest Park, St. Louis, 15-20.
Delmar, Carlotta—Sohmer Park, Montreal, Can., 15-20.
Delmore, The—Proctor's, Newark, 15-20, Proctor's 23d Street, N. Y., 22-27.
Demonellias, Three—Proctor's 23d St., N. Y., 15-20.
De Rialy, Stemmer and Conroy—Paradise Gardens, N. Y., 15-20.
De Vance Sisters—Topic, Billings, Mont., 15-20.
De Vean, Eddie—Electric Park, Newark, N. J., 15-20.
De Witts, The—Norumbega Park, Boston, 15-20.
Deonzo Brothers—Keith's, Phila., 15-20.
Devean, Hubert—Auburn, Me., 15-20.
Dickson, Charles—Keith's, Phila., 15-20.
Diamond and Hoon—Norumbega Park, Boston, 15-20.
Dixon, Bowers and Dixon—Hopkins' Park, Kansas City, 14-20.
DOHERTY SISTERS—Empire, Johannesburg, S. A., July 31.
Doherty's Dogs—Casino, Toledo, 15-20.
Donovan, Fanny—Chester Park, Cincinnati, 15-20, Casino, Terre Haute, Ind., 21-27.
Dorian, Bertha—Olympia, Chattanooga, 15-20.
Dorez, Joe and Nellie—Shea's, Buffalo, 15-20.
Dorris, Dell and Dorris—Clayton, Chicago, 15-20.
Downs, T. Nelson—Empire, London, 4-July 25.
Doyle, Edward—Electric Park, Baltimore, 15-20, Casino, East Liverpool, O., 22-27.
Drew, John E.—Howard, Boston, 15-20.
Drummer Quartette—Point of Pines, Boston, 15-20.
Earl and Richards—Columbia, Minneapolis, 15-22.
Eldora and Norine—Lake Theatre, Worcester, 15-20.
Eldridge, Press—Masonic Temple, Chicago, 14-20, Chester Park, Cincinnati, 21-27.
Ernest, Charles—H. and S., N. Y., 15-20.
Ernie and Honegar—Shields' Park, Portland, Ore., 15-20.
Estelles, The—Medford Boulevard, Boston, 15-20.
Estus, Ed.—Keith's, Phila., 15-20.
Ethelle—Chestnut Hill, Phila., 15-20.
Evans, May—Proctor's 23d St., N. Y., 15-20.
Expulsion Four—Circle, N. Y., 15-20.
Faber and Weth—Kernan's, Washington, 15-20.
Fadette Orchestra—Keith's, Boston, 15-20.
Farrington, Nevada—Electric Park, Newark, N. J., 15-20.
Fay—Electric Park, Newark, N. J., 15-20.
Fay, Ella—Forest Park, St. Louis, 15-20.
Fentelle and Radcliffe—Cook's Park, Evansville, 15-20.
Ferguson and Mack—Sans Souci Park, Chicago, 14-20.
Fermoyle and Fermoyle—O. H., Chicago, 15-20.
Fernando and May—Southern Park, Pittsburg, 15-20.
Ferrell, Cole and Co.—Proctor's 23d St., N. Y., 15-20.
FERRIS, W. C.—Harry Rickard's, Sydney, Australia, indefinite.
Fitzgibbon-McCoy Trio—Lexington Park, Lexington, 15-20.
Flying Brothers—Springbank Park, London, Can., 15-20.
Forrest and Forrest—Howard, Boston, 15-20.
Foster, Ed—Keith's, N. Y., 15-20.
Fox, Hayes and Co.—H. and S., N. Y., 15-20.
Fox, Will H.—Forest Park, Kansas City, 15-20, Manhattan Park, St. Louis, 22-27.
Foy and Clark—Circle, N. Y., 15-20.
Fraser and Mac—London Music Hall, London, 15-20.
Freda and Dare—Pastor's, N. Y., 15-20.
Frey and Fields—Henderson's, Coney Island, 15-20.
Furman—Brighton Beach, L. I., 15-20.
Gallagher and Barrett—Shea's, Buffalo, 15-20.
Galletti—Paradise Gardens, N. Y., 15-20.
Gardner and Vincent—Keith's, Boston, 15-20.
Garrison, Jules and Ella—Keith's, Phila., 15-20, Keith's, Boston, 22-27.
Garvity Sisters—Howard, Boston, 15-20.
Gates, Miriam—Lion Palace, N. Y., 15-20.
Gavin and Platt—Norumbega Park, Boston, 15-20.
Gelzer, John W.—Chestnut Park, Phila., 15-20.
Gilman, Rose—Pritz's, Portland, Ore., 15-20.
Gilroy, Haynes and Montgomery—Lake Theatre, Worcester, 15-20.
Gleavy, James Richmond—Keith's, Boston, 15-20, Proctor's 23d St., N. Y., 22-27.
Gliscrittis, The—Keith's, Phila., 15-20.
Gordon, Cliff—Howard, Boston, 15-20.
Gorman and West—Keith's, Phila., 15-20.
Gracey and Burnett—O. H., Chicago, 15-20.
Grant, Sydney—Ramona Park, Grand Rapids, 14-20, Farm, Toledo, 22-27.
Granville, Minnie—Lafayette, Buffalo, 15-20.
Gray, Edward—Brighton Beach, L. I., 15-20.
Gray, Kitty—A. and S., Boston, 15-20.
Gypsene and Rose—Lafayette, Buffalo, 15-20.
Habey and Deane—Shield's Park, Seattle, 15-20.
Haines and Vidocq—Keith's, Phila., 15-20.
Hale and Francis—Orph., San Francisco, 7-20.
HALL AND KIERNAN—Wonderland, Detroit, 22-27.
Hall, William D.—Chestnut Hill, Phila., 15-20.
Hamilton and Miley—Trocadero, Beaumont, 15-20.
Hanley and Jarvis—Proctor's, Newark, 15-20.
Harcourt and May—Empire, Ashtabula Harbor, O., 1—indefinite.
Harcourt, Helen—Nickelodeon, Boston, 15-20.
Hardy—Quebec, 1-20.
Harpers, The—Keith's, Phila., 15-20.
Harry, American Blondin—Montmorency Falls, Quebec, 1-20.
Hartung and Hoffman—Paradise Gardens, N. Y., 15-20.
Harvey and Moore—O. H., Chicago, 15-20.
Harvey, Lew—Henderson's, Coney Island, 15-20.
Hastings, Harry—Southern Park, Pittsburg, 15-20.
Hayes and Gordon—Springbank Park, London, Can., 15-20.
Hayward, Florence—Chestnut Hill, Phila., 15-20.
Healey and Farnum—Pastor's, N. Y., 15-20.
Healy, John—Proctor's 125th St., N. Y., 15-20.
Heclow, Charles—Owen Park, Youngstown, 15-20.
Henderson and Ross—Cascade Park, New Castle, Pa., 15-20.
Herbert and Nolan—Glendale Park, Nashville, 15-20.
HERRMANN, ADELAIDE—Forest Highlands, St. Louis, 21-27, Masonic Temple, Chicago, 28-July 4.
Hickey and Nelson—Forest Park, St. Louis, 15-20.
Hillyers, Three—Captain's Pier, Bath Beach, N. Y., 15—indefinite.
Hobbs, Two—Coney Island, Cincinnati, 15-20.
Hogan, Ernest—Temple, Detroit, 15-20.
Holdsworths, The—Farm, Toledo, 13-19, Casino, Wheeling, W. Va., 20-26.
Hoosier Souvenir—Paradise Gardens, N. Y., 15-20.
Hoover, John and Lillian—Temple, Detroit, 15-20.
HOUDINI, HARRY—Establishment Yard, Moscow, 1-July 15.
Howard Brothers—Point of Pines, Boston, 15-20.
Howards, The—Pastor's, N. Y., 15-20.
Hurley Sisters—Chestnut Grove, Providence, 15-20.
Irwin and Hawley—Proctor's, Newark, 15-20.
Jackson and Douglas—Hanlon's Point, Toronto, Can., 15-20.
Jennings, Steve—Owen Park, Youngstown, 15-20.
Johnson and Wells—Henderson's, Coney Island, N. Y., 15-20.
JOHNSTONS, MUSICAL—Celeron Park, Jamestown, 15-20.
Jones, Grant and Jones—Henderson's, Coney Island, 15-20.
Jordan and Crouch—Joplin, Mo., 21-27, Oklahoma City, O. T., 28-July 4.
Jordan and Welch—Keith's, Boston, 15-20, Woolworth Roof, Lancaster, 22-27.
Jordan and White—Chestnut Hill, Phila., 15-20.
Kane Japanese Troupe—Oakwood Park, Pittsburg, 15-20.
Kane, Leonard—Proctor's 23d St., N. Y., 15-20.
Kaufman Troupe—Casino, Toledo, 15-20, Temple, Detroit, 22-27.
Keatons, Three—Farm, Toledo, 15-20, Park, Lima, O., 22-27.
Keen, Roberts—Idora Park, Youngstown, 15-20.
Keenan, Frank, and Co.—Orph., San Francisco, 7-20, Orph., Los Angeles, 22-July 4.
Kelcey Sisters—Proctor's, Newark, 15-20.
Keller—Proctor's 5th Ave., N. Y., 15-20.
Kelly and Kent—Temple, Detroit, 15-20.
Kelly and Rose—Casino, Toledo, 15-20.
Kelly and Violette—O. H., Chicago, 15-20.
Kenna, Charles—Keith's, N. Y., 15-20.
Kennette and Patterson—Howard, Boston, 15-20.
Kerns and Cole—Bellevue Park, Toledo, 14-20.
Ketcham, Edith—O. H., Chicago, 15-20.
Keys and Evans—O. H., Chicago, 15-20.
Kilpatrick—Point of Pines, Boston, 15-20.
King, Joe—Stanton Park, Steubenville, O., 15-20.
Kings, Two—Bellevue Park, Toledo, 15-20.
Kingstons, Two—Electric Park, Newark, N. J., 15-20.
Kirk, Ott Brothers and Nickerson—Henderson's, Coney Island, 15-20.
La Clair and West—Barberton, O., 15-20.
La Delia, Fred C.—Glendale Park, Nashville, 15-20.
Lady Africa Co.—Revere Beach, Boston, 15-20.
Lane and Lane—Casino, Toledo, 15-20.
Langdon, Hurdle—Lakeside Park, Akron, 15-20, Springbank Park, London, Can., 29-July 4.
La Toska—Hanlon's Point, Toronto, 15-20.
Lattimore and Leigh—Park, Erie, Pa., 15-20.
La Vera and Cross—Pastor's, N. Y., 15-20.
Lavine and Leonard—Howard, Boston, 15-20.
Lawrence, Al.—Proctor's 23d St., N. Y., 15-20.
Lawson and Namon—Keith's, Boston, 15-20.
Le Claire, Harry—Orph., Los Angeles, 15-20.
Le Blanc Sisters—Clairemont, N. H., 15-20.
Lee, Hugh and Bessie—Proctor's 23d St., N. Y., 15-20.
Lelliotts, Three—Lake Theatre, Worcester, 15-20.
Le Noire and St. Claire—Keith's, N. Y., 15-20.
Leo and Chappan—Sans Souci Park, Chicago, 15-20.
Leonard and Leonard—Iron Pier, Syracuse, 15-20.
Le Page—Springbank Park, London, Can., 15-20.
Leroy and Levanion—Keith's, Boston, 15-20.
Leroy and Woodford—Proctor's 23d St., N. Y., 15-20.
Lotto and Delle—Electric Park, Newark, N. J., 15-20.
Levine and Alma—Glendale Park, Nashville, 15-20.
Lipton, Two—Nickelodeon, Boston, 15-20.
Litchfield, Mr. and Mrs. Nell—Salem Willows, Salem, 15-20, J. W. Gorm Park Circuit, 22-Sept. 5.
Little and Pritzkow—Lexington Park, Lexington, 15-20.
Litz's Spaniels—Pittsburg, 15-20.
Livingstons, Three—Electric Park, Albany, 15-20.
Lloyd and Waltone—Bellevue Park, Toledo, 14-20.
Lore Trio—Southern Park, Pittsburg, 15-20.
Lovens, George—Hamburg Park, Buck River, Md., 15-20.
Louie, F.—Lexington Park, Lexington, 15-20.
Luellette—Mahanoy City, 15-20.
Lukens, George H.—Chestnut Hill Park, Phila., 15-20.
Lynotte Sisters—Henderson's, Coney Island, 15-20.
Lyon, Grace—Henderson's, Coney Island, 15-20.
McConnell—Springbank Park, London, Can., 15-20.
McCue and Cahill—Shea's, Buffalo, 15-20.
McDowell, John G.—Reeves Park, Pesteria, 15-20, Cedar Point Park, Sandusky, 21-27.
McIntyre and Heath—Keith's, N. Y., 15-20.
McNamee—Oakwood Park, Pittsburg, 15-20.
McPhee and Hill—Hippodrome, London, 1-July 31.
Macarte Sisters—Brighton Beach, L. I., 15-20.
Macart's Dogs and Monkeys—Masonic Temple, Chicago, 15-20.
Macbeans, The—Medford Boulevard, Boston, 15-20.
Mack and Elliott—Fairview Park, Springfield, O., 15-20.
Mackie, Charles H.—Lion Palace, N. Y., 15-20.
Madcaps, Three—Henderson's, Coney Island, 15-20.
Madden, Mary—Proctor's 5th Ave., N. Y., 15-20.
Maddox and Wayne—Woolworth Roof, Lancaster, 15-20.
Major Sisters—Riverside Park, Saginaw, 15-20, Bellevue Park, Toledo, 21-27.
Mann, Dan and Dolly—Lakeside Park, Akron, 15-20.
Manning and Crawford—Norumbega Park, Boston, 15-20.
Mantell, Mme.—Masonic Temple, Chicago, 21-27.
Margesons, The—Comique, Seattle—indefinite.
Marion and Pearl—Lafayette, Buffalo, 15-20.
Marlow and Aldo—Medford Boulevard, Boston, 15-20.
Marratons—A. and S., Boston, 15-20.
Martinetti and Grassi—Ramona Park, Grand Rapids, 15-20.
Mascotte, Violet—Howard, Boston, March 9—indefinite.
Matthews, Zoe—Mannion Park, St. Louis, 15-20.
Meers, Three—Alcazar de Etc, Paris, 15-20.
Melvilles, The—Owen Park, Youngstown, 15-20.
Merritt and Rosella—Chestnut Grove, Providence, 15-20.
Meyer and Mason—Glendale Park, Nashville, 15-20.
Mignon, Helene—Pritz's, Portland, Ore., 15-21.
Miles and Raymond—Point of Pines, Boston, 15-20.
Miller, Kathryn—Cascade Park, Newcastle, Pa., 15-20.
Mitchell and Cain—Henderson's, Coney Island, 15-20.
Mitchell, Mamie—Delmar Garden, Oklahoma City, 8-20.
Mitchell, Sam and Ray—Rock Spring Park, East Liverpool 15-20.
Mitchells, Three—Paterson, 15-20.
Montrell—Kristowisky Gardens, St. Petersburg, May 28-June 30.
Moore and Hight—Proctor's, Newark, N. J., 15-20, Music Hall, Brighton Beach, L. I., 22-27.
Morris and Blain—Keith's, Phila., 15-20.
Morrisses, The—Criterion, Tampa—indefinite.
Morton, Gertrude—Southern Park, Pittsburg, 15-20.
Mosher, Houghton and Mosher—Lafayette, Buffalo, 15-20.
Mozart Comedy Four—Pastor's, N. Y., 15-20.
Mudge, Eva—Hopkins' Park, Kansas City, 14-20, Delmar Garden, St. Louis, 21-27.
Murphy and Andrews—Point of Pines, Boston, 15-20.
Murphy and Gano—Coney Island, Cincinnati, 15-20.
Murphy and Willard—Olympia Park, McKeesport, 15-20.
Murray, Elizabeth—Forest Park, St. Louis, 15-20.
Myers and Rosa—Keith's, N. Y., 15-20.
Naynon, Rose—Brighton Beach, L. I., 15-20.
New York Comedy Four—Park, Woonsocket, R. I., 15-20.
Nightons, Four—Paradise Gardens, N. Y., 15-20.
Noel, Lucille—Albambra Gardens, Cleveland, 15-20.
Normans, Juggling—Masonic Temple, Chicago, 15-20.
Norman, Mary—Masonic Temple, Chicago, 14-20.
North, Hattie—Henderson's, Coney Island, 15-20.
Nowlin, Dave—Oakford Park, Greensburg, Pa., 15-20, Rock Springs Park, East Liverpool, O., 22-27.
O'Brien Troupe—Temple, Detroit, 15-20.
O'Day, Ben—Chestnut Grove, Providence, 15-20.
Olifana, Four—Bellevue Park, Toledo, 15-20.
Olvio and Fawn—Godfrey's, Grand Rapids, 15-20.
Orpheus Comedy Four—Temple, Detroit, 15-20.
Orr, Walter H.—Walla Walla, 15-20.
Palfrey and Hilton—Henderson's, Coney Island, 15-20.
Palmer, Lew—Bellevue Park, Toledo, 14-20.
Pantzer Trio—Lion Palace, N. Y., 15-20.
Parros Brothers—Forest Park, St. Louis, 15-20.
Parker, Burt—Palm Garden, Ashland, 15-20.
Pascatel—Fairview Park, Dayton, 14-20, Chester Park, Cincinnati, 21-27.
Paulinetti and Pique—Sohmer Park, Montreal, 15-20.
Pelot—Summer Park, Lima, O., 14-20.
Phillips, Bessie—Owen Park, Youngstown, 15-20.
Piccolo Midgets—Farm, Toledo, 15-20.
Piper, Franco—Paradise Gardens, N. Y., 15-20.
Pleas, Mr. and Mrs.—Lgoeum, Portland, Ore., 15-20.
Ponge and Leo—Sans Souci Park, Chicago, 15-20.
Prevost and Prevost—Riverside Park, Saginaw, 15-20.
Price and Lyle—Pritz's, Portland, Ore., May 18-June 20.
Pryor Brothers—Lake Theatre, Worcester, 15-20.
Quaker City Quartette—Medford Boulevard, Boston, 15-20.
Rachett and Hazard—Palace, Leicester, 15-20.
Radford and Winchester—Casino Marigny, Paris, 1-15.
Circus Parish, Madrid, 17-July 5.
Ramza and Arno—Ramona Park, Grand Rapids, 14-20.
Rastus and Banks—Tumbling Run Park, Pottsville, 15-20.
Raven, Richard—Milford, Conn., 15-20.
Raynor, Annie—Electric Park, Newark, N. J., 15-20.
Redan and Louie—Lexington Park, Boston, 15-20.
Reed Birds—Pastor's, N. Y., 15-20.
Reno and Smith—Medford Boulevard, Boston, 15-20.
Rennie, J. D.—Lion Palace, N. Y., 15-20.
Rianos, Four—Wenona Park, Bay City, 14-20, Riverside Park, Saginaw, 21-27.
Rice and Prevost—Newark, 15-20.
Rice Brothers—Howard, Boston, 15-20.
Riccobono's Horses—Paradise Gardens, N. Y., 15-20.
Riley and Hughes—Howard, Boston, 15-20.
Ritter, Max—Palace, Boston, 15-20.
Roberts, Cordelia—Hashagen Park, St. Louis, 15-20.
Roberts, Hayes and Roberts—Sans Souci Park, Chicago, 15-20.
Robyns, Mr. and Mrs.—Idora Park, Youngstown, 15-20.
Robinson and Miller, Lafayette, Buffalo, 15-20.
Rome and Ferguson—West End Heights, St. Louis, 14-20, O. H., Chicago, 22-27.
Ronsells, The—Chestnut Grove, Providence, 15-20.
Rose and Roberts—Auditorium, St. Louis—indefinite.
RYAN AND RICHFIELD—Sayville, L. I., 1—indefinite.
Ryans, The—Howard, Boston, 15-20.
Sabel, Josephine—Paradise Gardens, N. Y., 15-20.
Salvagnis, The—O. H., Chicago, 15-20.
Salvino Brothers—Lexington Park, Lexington, 15-20.
Sanderson—Keith's, Phila., 15-20.
Sarony, Gilbert—Point of Pines, Boston, 15-20.
Scott and Wilson—Shea's, Buffalo, 15-20.
Scott Brothers—Woolworth Roof, Lancaster, 15-20.
Scott, Harry R.—Coney Island, Cincinnati, 15-20.
Seymour and Dupree—Electric Park, Kent, 15-20.
Shaw, Lillian—Pastor's, N. Y., 15-20.
Sherman and De Forest—Music Hall, Brighton Beach, L. I., 15-20.
Smirl and Kessner—Medford Boulevard, Boston, 15-20.
SNYDER, GEO. B., AND BUCKLEY, HARRY—Sans Souci Park, Chicago, 8-20, Forest Park, St. Louis, 21-27.
Spaulding—Mannion Park, St. Louis, 15-20.
Spencer Brothers—Kernan's, Washington, D. C., 15-20.
Split—Henderson's, Coney Island, 15-20.
Stanley and Wilson—Follie Marigney, Paris, 1-30.
Stebbins and Chaney—Cedar Point Park, Sandusky, 15-20.
Stephens, Stephen—A. and S., Boston, 15-20.
Stevens, Kitty—Chester Park, Cincinnati, 15-20.
Stevenson, J. H.—Pastor's, N. Y., 15-20.
Stewart, Mr. and Mrs. Cal—Chestnut Hill, Phila., 15-20.
Strouse and Young—Governator's, Atlantic City, 8-20.
Struber, Fred—Proctor's, Newark, 15-20.
Struck, Fred.—Sohmer Park, Montreal, Can., 15-20.
Sullivan and Pasquelina—Lion Palace, N. Y., 15-20.
Sully Family—Woolworth Roof, Lancaster, 15-20.
Summerville, Amelia—Shea's, Buffalo, 15-20.
Swank, Harry—Chestnut Hill, Phila., 15-20.
Swickard, Mr. and Mrs.—Johannesburg, S. A., July 27-Sept. 19.
Taggart and Healy—Proctor's 23d St., N. Y., 15-20.
Tannen, Julius—Shea's, Buffalo, 15-20.
Tappel and Kilmont—Glendale Park, Nashville, 15-20.
Techow's Cats—Keith's, Phila., 15-20.
Terry and Lambert—Plymouth, Eng., 15-20, Middleborough 22-27.
Thomas and Hall—Circle, N. Y., 15-20.
Thorne, Mr. and Mrs. Harry—Farm, Toledo, 14-20.
Three American Stars—Henderson's, Coney Island, 15-20.
Thurston, Howard—Keith's, N. Y., 15-20.
Tierney, John T.—Lake Michigan Park, Muskegon, Mich., 14-20, Ramona Park, Grand Rapids, 21-27.
Tompkins, William—Keith's, Boston, 15-20.
Trainer and Button—Wabash Pavilion, Logansport, 15-20.
Trillers, The—Pastor's, N. Y., 15-20.
Troubadour Four—Electric Park, Baltimore, 15-20, Woolworth Roof, Lancaster 21-27.
Tyrolean Quintette—Lion Palace, N. Y., 15-20.
Unthan, C. H.—Masonic Temple, Chicago, 15-20.
Valsen—Proctor's 5th Ave., N. Y., 15-20.
Van Gladys—Oakford Park, Greensburg, Pa., 15-20, Rock Springs Park, East Liverpool, O., 22-27.
Ventello and Nina—Glendale Park, Nashville, 15-20.
Waltz, James R., and Co.—H. and S., N. Y., 15-20.
Waldorf and Mendon—Proctor's 5th Ave., N. Y., 15-20.
Waller and Magill—Electric Park, Newark, N. J., 15-20, Erbe's Casino, North Beach, L. I., 22-27.
Walter and Magill—Electric Park, Newark, N. J., 15-20.
Ward and Curran—Sans Souci Park, Chicago, 15-20.
Warren and Blanchard—Masonic Temple, Chicago, 15-20.
Watermelon Trust—Circle, N. Y., 15-20.
Watson and Newton—Casino, Toledo, 15-20.
Wayne and La Mar—Governator's Pavilion, Atlantic City, 15-20.
Welch and Cassady—Chestnut Park, Phila., 8-20.
Welch, Emmett J.—Chestnut Park, Phila., 15-20.
Welcher, Lynn—Proctor's, Newark, 15-20.
Wells, Lew—Chester Park, Cincinnati, 15-20.
Weston, Al. H.—Fairview Park, Dayton, 14-20.
Wheeler and Wilson—Concordia Gardens, Peru, 15-20.
Whiteside, The—Owen Park, Youngstown, 15-20.
Whitman, Allan—Casino, Toledo, 15-20.
Whitman, Frank—Cascade Park, Newcastle, Pa., 15-21.
Whitney, Anna—Ramona Park, Grand Rapids, 15-20.
Wightman, Allen—Casino, Toledo, 15-20.
WILDER, MARSHALL P.—O. H., Chicago, July 20-26.
William, Chinese Johnny—Proctor's 23d St., N. Y., 15-20, Proctor's, Newark, N. J., 22-27.
Williams, Frank and Ida—Glendale Park, Nashville, 15-20.
Williams, Gus—Circle, N. Y., 15-20.
Wilmer, Sidney, and Co.—Shea's, Buffalo, 15-20.
Wilton Brothers—Paradise Gardens, N. Y., 15-20.
Winchell, Smith and Co.—Shea's, Buffalo, 22-27.
Windom, William H.—Mannion Park, St. Louis, 15-20.
Wolf, Kitty—Keith's, Boston, 15-20.
Wood and Ray—Keith's, N. Y., 15-20, Pastor's, N. Y., 22-27.
Yacklay and Bunnell—Inman's, Coney Island, 15-20.
Yankee Four—Keith's, Boston, 15-20.
York and Adams—Forest Park, St. Louis, 15-20.
York-Herbert Trio—Oakwood Park, Pittsburg, 15-20.
Young America Quintette—Chester Park, Cincinnati, 15-20.
Young and De Voe—West End, New Orleans, 15-20.
Young, Carolyn—Keith's, Phila., 15-20.
Zara and Stetson—Keith's, Boston, 15-20.
Zarrow Trio—Temple, Detroit, 15-20.
ZAZELL AND VERNON—Railway Park, Woonsocket, R. I., 15-20, Crescent Park, Providence, 22-27.

(For Vaudeville Correspondence, see page 9.)

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DOWN IN MUSIC ROW.

Of the many bands which celebrated with martial strains the memorial services to our honored dead on Decoration Day there were few which did not play "My Own United States." At the unveiling of the famous St. Gaudens statue of General Sherman on the Plaza at Central Park Fanciulli's band played this non-partisan patriotic song in the midst of tremendous applause. It seemed pre-eminently suited to the occasion and made the solemn ceremony doubly effective.

Agnes Dayles sang "Roses" at Proctor's Fifth Avenue Theatre last week to repeated encores.

"Bessie, My Brown-Eyed Maid," by Otto and John Heinsman, will be a vocal feature with Eddie Leonard, of Lew Dockstader and his great minstrels.

Fred Sanger, leader of the Gilmore Theatre orchestra at Springfield, Mass., announces that he intends to play the new march number, "The Pet of the Army."

A beautiful song which is sung by many juvenile singers is "Oh, Take Me to Mamma Dear," published by Fearless Publishing Company.

Lottie Gilson, the clever little singer, has added to her list of songs, "Only a Dream of the Golden Past" and "Up and Down the Line." Those who appreciate the cleverness of Miss Gilson will readily see how the songs will be big successes.

Margaret Huntington, of the Huntington Sisters, writes M. Witmark and Sons: "We have just closed a very successful season and feel that a large portion of our success is due to your song, 'Mah Starlight Star.' We receive three encores nightly upon it."

George Totten Smith has completed a number of new and striking songs for the production of Mister Pipp. Contrary to the usual custom, the music for these lyrics will not be written by any one composer, but each song will be put into the hands of a musician whose work seems best fitted to bring out its peculiar characteristics. Consequently each number, from the inevitable coon song to the idyllic love ballad, will be a perfect type of its kind.

Harry S. Marion, who was recently associated with Ed Witt C. Wheeler, is now located with Shapiro, Bernstein and Company as one of their valuable representatives.

The Grand Rapids Letter Carriers' Band frequently programmes Leo E. Bayliner's pretty tone picture, "In Nature's Garden."

Eddie Leonard, for the fourth season with Lew Dockstader and his great minstrels, will use Sam Lewis' and Sam Payne's great marine song, called "Never Do Nothin' For Nobody Dat Does Nuthin' For You."

The Mandolin Society Orchestra of London, Ont., under direction of F. L. Evans, open their programme frequently with Starkey' march, "With Sword and Lance."

The Twin Sisters report that they are doing well with Shapiro, Bernstein and Company's coon songs, "Show the White of Yo' Eye," "Gambling Man" and "Kiss Yourself Good-bye."

The new vocal interpolation sung by Thomas Seabrooke in "A Chinese Honeymoon, entitled "There's a Little Street in Heaven That They Call Broadway," is by Thomas Waldron and A. Baldwin Sloane.

Alfred Muller Norde, the distinguished Viennese composer, who has made America his home, has received a commission from Weber and Fields to write eight new numbers for the musical comedy, An English Duke, which that prominent theatrical firm will produce in this country next season. Mr. Norden is engaged on a number of other compositions which will be heard in forthcoming productions and is besides turning out some instrumental pieces which are gems of their kind. M. Witmark and Sons have recently published his two descriptive numbers, "The First Meeting" and "Sweet Remembrance," which possess melody, originality and musicianly finish.

The Empire Comedy Four are successful with "The Golden Summer Time" and "You'll Always Be the Same Sweet Girl to Me."

Howard Whitney, composer of the "Mosquitoes' Parade," "The Donkey Laugh" and "A Lucky Duck," is making a great hit at the Orpheum in San Francisco, where he and his brother have an act abounding with musical novelties.

A performer is always anxious to have a song which will give him the applause. "Sadie Green," the waltz song, and "My Bessie's Wedding Day," a sweet ballad, have proven encore winners to singers too numerous to mention. The Fearless Publishing Company have a file of letters from singers, mentioning one or the other song as the applause winner, and predicting that "Sadie Green" and "My Bessie's Wedding Day" will sweep the country.

The Kansas City Truth says that the music stores of that city are having a decided run on "Glory," which was sung in The Billionaire.

Freda Gallick is making a great hit at the Delmar Gardens in St. Louis with her impersonation of Clorinda McCann in the Weber and Fields' burlesque, Pousse Cafe.

The London *Standard* says in reference to Bert Williams' performance in In Dahomey: "A visit to the Shaftesbury Theatre is repaid by his song, 'A Jonah Man,' with the original dance which follows it."

Harry Brown, the singing comedian, who will shortly take a trip to the Southern coast, where he plays the Orpheum circuit, will use "Show the White of Yo' Eyes" and "Don't Tell It to Me."

Berlinghoff's Military Band played the Witmark publications exclusively during the concert at St. Mary's Park in honor of the two hundred and fiftieth anniversary of the City of New York. "My Own United States," the new national song, was greeted by the people with cheers. At the concert of the Bronx Borough Military Band "My Own United States" was also the chief feature.

Lawrence Gordon is singing W. N. Anderson's topical song, "It's a Maid, Sweet Maid."

Chauncey Olcott calls his new cottage at Saratoga "Inniscarra House," in memory of "Sweet Inniscarra," renowned in song and story; but the neighbors call it "The House Turned 'Round," for the architect has planned it with more regard to comfort than to strict building proprieties. Wind, sun and the marked individuality of its owners are the causes which have twisted the house and have set it with its face looking away from the fashionable surroundings.

Rose Vocca, the phenomenal Western boy tenor, is using "Show the White of Yo' Eye," "Just Like the Beautiful Snow," "Up and Down the Line," "The Gambling Man," "Only a Dream of the Golden Past," and "Why Don't You Go, Go, Go?"

Frank Coffin is one of the many well known singers who is using Flo Irwin's new song, "She's My Girl the Whole Year 'Round."

Pauline Lemoine is using The Prince of Pilsen ballad hits, "The Message of the Violet," and "The Tale of the Sea Shell," in her clever musical specialty.

Maggie Cline is using "O'Brien," Kirby and Schwartz's novel song. This song has every prospect of being the equal of "Mr. Dooley."

Stuart and Miner are obliged to respond to five or six encores nightly upon the funny song, "Trouble," by Davids and Meskin.

Direct from Chicago come Egbert Van Alstyne and Harry Williams, both very prominent song writers. They are under contract with Shapiro, Bernstein and Company and have among their repertoire of new songs three promising hits, "We've Got to Move To-Day," "My Sweet Magnolia," and "I Hope and Trust You're Satisfied at Last," the last number being particularly good.

William Lorraine is to be congratulated upon the overwhelming success of Peggy from Paris in Boston and the consequent immense sale of the popular numbers in the score. Mr. Lorraine has the happy faculty of pleasing the popular fancy with music, which, though "catchy," is totally unhackneyed. He is above all things an originator. Take, for instance, his "Salome," "Momus," and "Panatella," which set the fashion, if one may so express it, for these characteristic Oriental intermezzos, which have since become so popular with modern composers.

Larkins and Paterson, who are playing at Keith's this week, have attained spontaneous applause for their rendition of "Show the White of Yo' Eye." They are also singing "Julie," "The Gambling Man," "Kiss Yourself Good-bye," and McPherson and Brymn's latest coon song hit, "Don't Tell It to Me."

George Alexander is using an attractive collection of the Witmark publications: "I Want Mine," "Sweetheart is a Love Word," "Soldiers," and "Though She's Many Miles Away."

Percy Walling is rehearsing for Summer work "My Hilmore," by Standish and Silberberg, and "Moon, Moon," by Nat. D. Mann.

Clifford and Harvey are using the new waltz song, "Up and Down the Line," also "Julie" and "Show the White of Yo' Eye."

The Three Dagoffs, a clever trio of entertainers, are gaining much applause with the waltz song, "While the Moon Shines Bright," by Maurice Stothehill.

William Atkinson, of Al. G. Field's Minstrels, is delighting his audiences with the exalted love song, "You Are My All in All."

The Enterprise Music Company, 48 West Twenty-eighth Street, are the sole selling agents for "Susan Van Doosen," an excellent stage song.

THE SECRET OUT.

After successfully guarding the identity of the author and composer of "Little Dolly Driftwood," Leo Feist, publisher of this song, has at last admitted that the author is none other than Mabel McKinley, niece of the late President McKinley. Miss McKinley was anxious that her name should not be identified with this composition, and Mr. Feist likewise did his best to keep it from the public. However, reporters for a New York daily had taken an interest in the matter, and so successfully followed their clews that Mr. Feist finally admitted that Miss McKinley was responsible for the song. Miss McKinley is now in vaudeville and is said to receive an enormous salary.

MATTERS OF FACT.

The production of A Human Slave, which will be one of J. M. Ward's attractions next season, is being built by Dunigan and Cook at the Grand Opera House, Chicago, under the supervision of the author, William L. Roberts.

Kliegl Brothers have just finished the largest electric sign ever constructed, the letters being twenty feet high. The sign is on the Steeplechase Park entrance at Coney Island.

T. H. Winnett, play agent, has plays on royalty that are fully equipped with scenery and printing and time already booked. Mr. Winnett is located at 1402 Broadway.

Tommy Shearer, who is filling a Summer engagement as principal comedian with the Cook Opera House Stock company, Rochester, N. Y., has not signed for next season and invites good offers. He has been very successful in his recent stock work.

W. A. Hollebaugh is booking attractions for next season for the new Colonial Theatre at Annapolis, Md. with 14,000 people to draw from. Visiting attractions usually increase their bank accounts.

Daniel Sully, who has been a resident of Ulster County, N. Y., for many years and thoroughly acquainted with the beautiful and healthful climate of the Catskills, wants his fellow players to enjoy these advantages and offers to build and sell houses or log cabins in desirable locations on reasonable terms. He will build to order and furnish the houses if desired. Mr. Sully should be addressed at Woodstock, Ulster County, N. Y.

Gertrude Fort, who has been prominent with the better class of attractions, playing character parts in opera and musical comedy, has not yet closed for next season. Miss Fort has a repertoire of twenty-five operas, and is also a good dancer.

Nat E. Solomons, a musical director of experience, is unengaged for next season. He should be addressed 220 West Waldburg Street, Savannah, Ga.

Manager J. H. Gray will open the season of 1903-4 of the Loomer Opera House, Willimantic, Conn., during the week of Aug. 10, and wants a strong attraction for this date, a musical show having the preference.

Time for next season is being rapidly filled by Manager Julius Levin, of the Levin Opera House, Alexandria, La. Attractions visiting the South will find business awaiting them at this town.

The electrical effects for Babes in Toyland were furnished by Kliegl Brothers of New York.

MUSIC PUBLISHERS.

BIG ROYALTIES TO A COMPOSER.

When a song writer writes a song that becomes popular he has as much reason to be happy as the politician who receives a good berth at a great big salary. Ted S. Barron just at present is one of the fortunate song writers who is happy, for he is now reaping the benefit of his splendid Jungle song, "In Sunny Africa," which is bringing him enough money every week to float a ship. After six months of good, hard work in seeing that his song was properly introduced, he is now enjoying a much deserved vacation at the seashore and won't return to the city for several weeks to come. Meanwhile "In Sunny Africa" is still booming, being sung by all of the recognized singers and in nearly every city in the United States, so while he is enjoying his rest the royalties come in just the same. This is the reason a song writer naturally feels happy when his song is a success.

Nearly all of the recognized singers have made a big hit with this song, and if you have not heard it or if you are not singing it it will be advisable for you to send for a copy and learn it. While, as we say, nearly everybody is singing it, you may not be. The song will be even more popular than ever the coming season, because it is a song that wears well and won't wear out. People always stick to a good thing. That is the reason "In Sunny Africa" will be a favorite for a good while to come, so you had better send for a copy to-day and then you will be sure that you are on the right track. Mr. Feist will be pleased to send you an orchestration in any key you wish, so you will be put to no trouble whatever if you decide to use this song. Just address your letter Feist Building, 134 West Thirty-eighth Street, New York.

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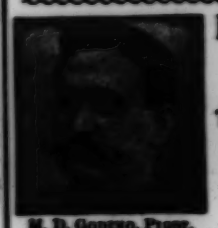
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